OVERSTREET'S
FAN
#4 September 1995
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FAN #4 SEPTEMBER 1995
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A BLAST FROM THE PAST.

X-O MANOWAR. IN SEPTEMBER.

55 & 56: EARTH INVASION. X-O VS. ALIENS
BY RON MARZ, BART SEARS, & ANDY SMITH

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JUSTICE IS ETERNAL. IT'S JUST THE WEAPONS THAT CHANGE.

ETERNAL WARRIOR. IN SEPTEMBER.

47 & 48: DESERT JYHAD. ETERNAL WARRIOR VS. TERRORISTS.
BY JOHN OSTRANDER AND JACKSON GUICE.

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by George Perez

LADY DEATH Cover
by Steven Hughes
Color by Jason Jenson

...open wide!

Overstreet's
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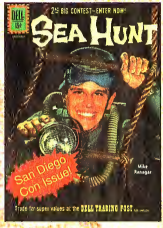
By this time my lungs were aching for air!



Conventions are always a lot fun for me, and this year's San Diego Comic Con was no exception. We had a blast! Almost all of the hottest industry talent was there, and it seemed like the fans couldn't get enough. We constantly had a stream of fans in front of our booth all week long. That might have been because we had fan-favorites William "SHI" Tucci, Everette "The Man" Hartsoe, Andy "X-O" Smith, Lisa Snellings (who sculpts those wonderful pieces that Neil Gaiman writes about in FAN) and Benard "The Doctor Is In" Chang signing at the booth throughout the weekend! Talk about excitement! We also got a chance to talk to some of the fans who had some great suggestions for the magazine. Keep 'em coming! We want to hear from you!

LETTER FROM A EDITOR

Now, about this issue... This month **Overstreet's FAN** takes a look at one of the hottest new companies in the industry, Tekno•Comix! With talent like Mickey Spillane, John Jakes, George Perez, Neil Gaiman, Leonard Nimoy and Max Allan Collins, these guys are a force to be reckoned with! Check out the exclusive Tekno section in this issue!

This issue also contains great interviews with Tick creator Ben Edlund, Astro City's creator Kurt Busiek, Kevin Smith (director of the movie *Mallrats*) plus many more! We also continue the great columns of Frank Miller, Peter David, Andy Mangels, Jeff Mariotte, and Neil Gaiman! Wow! What an issue!

Look for our next issue to have a Star Wars cover and an exclusive interview with **Star Wars** writer Kathy Tyers! Plus, **FAN** talks to Terry Moore, John Byrne and Colleen Doran! Stay tuned!

Mike

Tastes Great!

Less Filling!

Mike Renegar & Mickey Spillane at San Diego!

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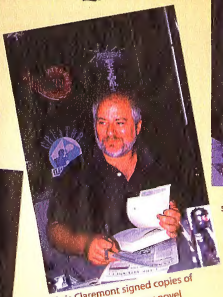
For advertising inquiries, contact Carol Overstreet at (410) 560-2030, ext. 352.

The 1995 San Diego Comic Con was one of the best yet, and it was the first one ever with Overstreet's FAN in attendance.

San Diego Comic Con Scrapbook

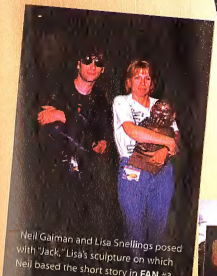
Photo by Al Ortega

Billy Tucci, creator of **Shi**, signed at the Gemstone booth.



Chris Claremont signed copies of **Shadow Moon**, his new novel co-authored with George Lucas.

Andy Smith and Bernard Chang also signed at the Gemstone booth.



Neil Gaiman and Lisa Snellings posed with "Jack," Lisa's sculpture on which Neil based the short story in **FAN** #3.

G.I.Joe a go-go

WildStorm's Jeff Mariotte and Voodoo attracted lots of attention (sorry, Jeff, it wasn't you).

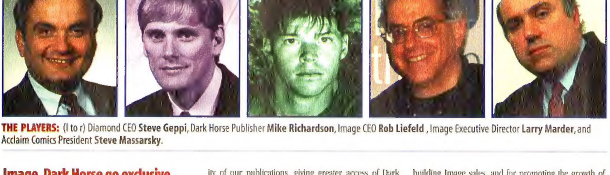
Stray Bullets' David & Maria Lapham were among the many attendees.

THE FACTS UP FRONT

A brief look at the personalities, things, & events that make up the world we call comics...

Image, Dark Horse, Acclaim sign with Diamond

Maximum Press follows Image lead; Image to publish Motown's comics



THE PLAYERS: (l to r) Diamond CEO **Steve Geppi**, Dark Horse Publisher **Mike Richardson**, Image CEO **Rob Liefeld** , Image Executive Director **Larry Marder**, and Acclaim Comics President **Steve Massarsky**.

Image, Dark Horse go exclusive

On Friday, July 21, Diamond Comic Distributors President and CEO Steve Geppi and Dark Horse founder and Publisher Mike Richardson signed a formal agreement for Diamond to become Dark Horse's exclusive distributor.

That same day, Geppi and Image CEO Rob Liefeld signed a detailed Letter of Intent to establish a similar exclusive relationship. Liefeld's own Maximum Press imprint followed suit. In a related move, Image announced they would publish Motown's two new lines of comics [see related stories in our Company News and Names in the News sections].

The Dark Horse deal goes into effect with Dark Horse's November shipping books. The Image deal is scheduled to begin with their December-shipping books.

"We've thoroughly researched and studied each of our options over the past several months," Dark Horse's Richardson said. "This has been a difficult situation, but because of recent industry upheaval, we felt compelled — not just for our own sake, but for the sake of the retailers and the creators we work with, as well — to make a distribution choice. We held up our decision until we fully understood all of the potential ramifications and felt completely comfortable with our course of action.

"We are very excited about going into this new relationship with Diamond," Richardson continued. "We feel that this move will be good for Dark Horse; good for comic book retailers; good for the industry as a whole; and ultimately good for the consumer.

"This new arrangement should promote the availability of our publications, giving greater access of Dark Horse comics to current comics readers as well as the uninitiated," he said.

Speaking on behalf of the Image partners, Image Executive Director Larry Marder said, "After carefully evaluating all our options, we've come to the conclusion that exclusivity with Diamond is our best choice, both for building Image sales, and for promoting the growth of the entire industry."

Acclaim joins the Diamond camp

After a handshake agreement at the San Diego Comics Expo between Acclaim Comics President Steve Massarsky and Diamond's Steve Geppi, Acclaim officially announced August 4 that they, too, were going exclusive with Diamond.

"Acclaim Comics is pleased with the new turn in our long-standing relationship with Diamond, one of the strongest distribution channels in the industry," Massarsky said. "With Diamond's focus on Acclaim books, we believe we will be able to more effectively address retail needs and concerns."

Summing it up

As reported previously in **FAN**, following Marvel's aquisition of Heroes World Distribution and their decision to begin exclusive distribution of Marvel Comics, Diamond moved to protect the Direct Market by signing an exclusive distribution deal with DC Comics, The Image, Dark Horse, Acclaim, and Maximum Press signings strengthen Diamond's position as the industry leader in distributing comics to comic book specialty shops.

"We've said it before, but in light of this exclusive news, it bears repeating," said Diamond's Vice President of Purchasing, Bill Schanes, "Because we believe in a future where there's a comic book for everyone and everyone reads comics, Diamond, as in the past, will do all it can to preserve open access to the marketplace for all quality publishers and products." ■

1994 Eisner Award Winners

Here at last, the winners of 1994 Eisner Awards. Remember, it's an honor just to have been nominated. The companies with the most awards were: Dark Horse (61/2) and DC (61/2). Below is an incomplete list of the winners.

BEST NEW SERIES
Too Much Coffee Man

BEST SINGLE ISSUE
Batman Adventures Holiday Special

BEST SHORT STORY
"The Babe Wore Red," Sin City: The Babe Wore Red and Other Stories

BEST SERIALIZED STORY
The Life and Times of Scrooge McDuck," Uncle Scrooge #285-296

BEST CONTINUING SERIES
Bone

BEST LIMITED SERIES
Sin City: A Dame to Kill For

BEST GRAPHIC ALBUM — NEW
Fairy Tales of Oscar Wilde, vol. 2

BEST GRAPHIC PUBLICATION
Bone

BEST WRITER
Alan Moore, From Hell

BEST WRITER/ARTIST
Mike Mignola, Hellboy: Seeds of Destruction

BEST PAINTER
Jon J Muth, Mystery Play

BEST PENCILLER/INKER or PENCILLER/INKER TEAM
Dave Gibbons, Martha Washington Goes to War

BEST COVER ARTIST
Glenn Fabry, Hellblazer

TALENT DESERVING OF WIDER RECOGNITION
Evan Dorkin, Milk & Cheese, Hectic Planet, Dork, Instant Piano

BEST GRAPHIC RELATED ITEM
Sandman Arabian Nights Statue

HALL OF FAME
Frank Frazetta, Walt Kelly

Calvin & Hobbes turn 10

The tenth anniversary of the world's greatest comic strip, **Calvin and Hobbes**, isn't until late this year. That hasn't stopped creator Bill Watterson from issuing the 49th titled **Calvin and Hobbes Tenth Anniversary Book**, in comic book shops and bookstores now.

Calvin the 6-year old boy with imagination enough to give Stan Lee a run for his money, and Hobbes, his stuffed tiger companion who comes to life only for his friend, first appeared in newspapers in November of 1985. Since then, all the paperback compilations of the strip have appeared on bestseller lists, often arriving at #1.

The book collects the best of the strip's decade run, and includes comments from the normally reclusive Watterson. If Garfield makes you want to cough up hairballs, and you wish Snoopy would just forget being a novelist, for crying out loud, then cough up the $16.95. It's money well spent, by golly. ■

PACK YOUR BAGS: Dorn will join the cast of *Deep Space Nine* for its fourth season

Worf transfers to *Deep Space Nine*

Paramount Pictures recently announced that Michael Dorn, who starred as Lieutenant Commander Worf for seven seasons on *Star Trek: The Next Generation* and in last year's *Star Trek: Generations*, will reprise his role when he joins the cast of *Star Trek: Deep Space Nine*.

DS9 begins its fourth season later this year with a two-hour episode entitled "The War of the Warrior." As the story opens, the threat from the Dominion and their Jem'hadar troops (*DS9*'s resident villains) is increasing, and putting a strain on the relationship between the Klingons and the Federation. Enter Worf, who has been summoned by *DS9*'s Captain Sisko (Avery Brooks), to be a liaison to the Klingon Empire and help preserve the increasingly fragile peace treaty.

In an exciting, unparalleled step, Captain Sisko and Lieutenant Commander Worf will join forces to face the growing threat from the Klingons," said executive producer Rick Berman. "The increased presence of the most beloved bad guys in the *Star Trek* universe will help create an action-packed fourth season."

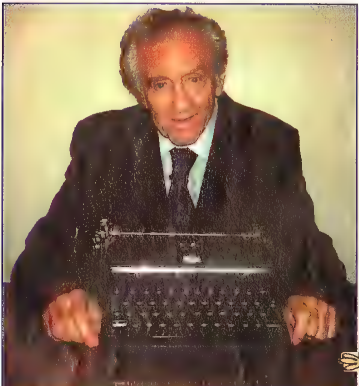
Michael Dorn, who appeared previously on various shows including *CHiPs* and *Days of Our Lives*, said "I'm very happy to be back on the Paramount lot, which was my home for seven great years and where I'm planning to be for a good part of the next three."

Elsewhere in the *Star Trek* universe, sources at Paramount say that, at this stage, it is too early to tell how Dorn's addition to the *DS9* cast will affect his character's appearance in the *Next Generation*'s second big screen adventure.

DS9's fourth season premiere, which began filming in July, is scheduled to hit the airwaves the week of October 2, 1995. ■

—*M.H.*

FOR SALE: 1938/39 Royal Portable Typewriter. $65,000



WORDS OF STEEL: Jerry Seigel, co-creator of **Superman**, is seen here, and below circa 1940, with the Royal typewriter he used to write many of the **Superman** stories. The machine can be yours for a mere $65,000.

If you've got a spare 65 grand, then Pacific Comic Exchange has got a deal for you! **Superman**'s creator, Jerry Siegel, used this particular 1938 or 1939 model typewriter to write many of the **Superman** stories, some of them while traveling on trains. While on trips from his hometown of Cleveland to New York for meetings with the publishers, "I would hastily pack my overnight bag and rush for the train with my portable typewriter in one hand and my overnight bag in the other," remembers Siegel, who created the Man of Steel with artist Joe Shuster in 1938. "Then I'd type stories and plots in a roomette while speeding along to my destination. I also wrote many stories on this portable typewriter in my hotel room during those trips."

"Buying it will be like buying Hemingway's pen or Michelangelo's brushes," says Robert Rotter, President of Pacific Comic Exchange, Inc., which is offering the 1938 or 1939 Royal portable typewriter for sale. "There's never been a sale like this. **Superman** has become an icon of our pop culture. This is a chance to own part of history." ■

Lolly, Lolly, Lolly Get Your Nostalgia Here

For those of you hungry for the classics (like "Interjections!," "Ready or Not, Here I Come," "I'm Just a Bill," or "Electricity, Electricity"), or if you just crave knowledge, good news arrives from ABC Video. You can now get all the *School House Rock!* videos in VHS format. This is a four tape series, SRP $12.95 each, divided into *America Rock*, *Grammar Rock*, *Multiplication Rock*, and *Science Rock*. The running time for each tape is approximately 50 minutes. The tapes, in case you don't remember these bits of Saturday morning joy, feature fun animation, some of the catchiest tunes ever played, and educational lyrics that can't help but (dare I say it) educate. In early 1996, *School House Rock!* will be released in a fully interactive CD ROM format. So, don't be a square, these groovy videos are great fun for kids of all ages (and I really do mean that). ■

—*B.R.*

CORRECTION

In last month's issue of **FAN**, we mistakenly referred to the Small Press Expo held in Bethesda, MD as the Alternative Press Expo (A.P.E.). **FAN** regrets the error.

LIGHT'S ON BUT NOBODY'S HOME DEPT.

Hello there, boys , girls, and fans of all ages. It's time for that frankly humorous psychic fiend, Bernard Chang. It's your chance to ...

Ask Dr. Chang™

If Spider-Man was playing right field for the Mets, and he used a web to stop a ball from going over the fence, would it be an out or a home run?
Robert Miller, Roseland, NJ

According the rule 159.268-B, it would be an out, but the Mets would still lose.

How come it isn't against the law to wear dark socks with shorts?
Wendy G. Normandt, Charlotte, SC

Because Miami Beach would be deserted.

What happened to all those female East German swimmers after German unification?
Mike Salof, West Palm Beach, FL

They're living with Sean Chen and me in our New York City apartment.

Have you ever thought of doing a comic book called The First Life of Doctor Chang?
Ned Al Showchair, Boise, ID

It's already been done. It was called **Master of Kung-Fu.**

What would happen if I kissed Rogue?
Jill Sobule, Wheeling, WV

Sounds like a sales gimmick, Jill. Would there be variant covers?

What is the nature of existence?
J. Kevin Topham-Ostrich, Arlington, Texas

To ask that question is like riding an ox in search of an ox.

Are we there yet?
Denise Edeburn, Pittsburgh, PA

You're still here?

Where does my husband get time to write stupid questions to your magazine when he doesn't even cut the lawn or take out the garbage?
Judi Miller, Roseland, NJ

Sounds like he gets the time by not mowing the lawn or taking out the trash.

To "Ask Dr. Chang" anything, contact him c/o FAN!
(see page 22)

Breaking into the biz

SELF HELP: Shea Anton Pensa has advice for would-be comic artists and writers

Getting started in the comics field can be confusing, difficult, and downright daunting. Fortunately for you would-be artists, writers, and creators, comic art st Shea Anton Pensa has created a 90-0 course that provides information from basic s thimsonm formats to details on techniques. The five sections to the course include: 1) a glossary of terms a comic book artist needs to know, including an area on editors 2) techniques, 3) submitting work, 4) how the business of comics affects artists; 5) ownership of art and characters. The Comic Artists Information Line is 1-900-378-7438. The cost is $3.49 per minute. Kids under 18, be sure to get your parents' Ok before calling. ■
—*C.M.*

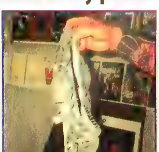
Exclusive Comico serial to debut in FAN #7

A brand new, exclusive **Elementals** serial from Comico will debut in **FAN** #7, our December issue. This serial will introduce a major new Elementals character, Lady Bathory, who will play a vital role in the newly-relaunched Comico title. Don t miss out on a chance to be in on the start of something big.

Plus, in the same issue, catch the beginning of an exclusive **Lady Rawhide** serial from Topps Comics (This s- in the Company News, too. So, there.)

Man, them is some fancy pants

During the Ten Days of Decadence tour, Boneyard Press' Hart Fisher really got into the swing of things. He sold the underwear right off his... underwear area, after wearing them for three days straight due to luggage misappropriation (his bags got sent to the wrong airport). A fan paid $14 for the signed pair. Hey, a new collectible! Comics, toys, trading cards, premiums, original art, and used undergarments. (I wonder what Stan Lee charges for a pair of dirty socks?) Keep an eye out for the tour. It's rolling into a town near you. ■
-C.M.



BRIEF ENCOUNTER: The pants in question.

COMPANY NEWS

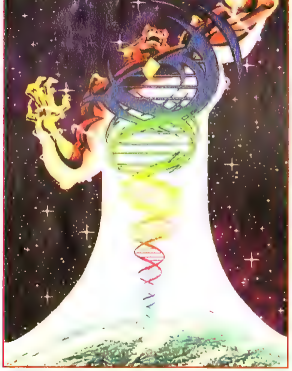
Whipped, mixed, and baked by Jimm Stone in San Diego. With additives and preservatives by Chett Marvin in a cocktail lounge, at a pay phone phone in beautiful, downtown Cockeyesville.

ACCLAIM COMICS

Writer Garth Ennis (of **Hellblazer** fame) will be writing a major story arc and radically altering what we know about **Shadowman**. This will be a major shake-em-up at Fort Acclaim, and it may only be the tip of the iceberg. • The Armada imprint's **Magic** comics take a step closer to the game that spawned them with **Convocations — A Magic: The Gathering Gallery**. The book features some spectacular reproductions of original **Magic** paintings. • One of three rare cards will be included in each copy **Magic: The Gathering — Homelands**, a 64-page one-shot. **Homelands** will provide information about the world on which the expansion set is based. • Jesse Berdinka (writer) and Norm Breyfogle (artist) are very excited about their special (and subsequent series) **The Outcast**. It sounds like some spectacular stuff

AC COMICS

Femforce Bad Girl Backlash #1 gives AC's female staff and freelancers a chance to speak (and draw) their own opinions of the bad girl craze. Look for it in November



ACCLAIM'S newest title, **The Outcast**, debuted in August as a special. Look for the regular series to start in October.

ANTARCTIC PRESS

Vampire Miyu, an all-new six-issue mini-series written and drawn by Narumi Kakinouchi, will be presented in English for the first time beginning in October. The series is based on the popular Japanese animated series *Vampire Princess Miyu*. • **Warrior Nun Areala Book Two** also ships in October

ARCHIE COMICS

Did you ever feel like the 60's never hit Riverdale? Well, check out **Archie Americana Series: Best of the Sixties** Flower-children, Beatlemania, pop art, and surfing, all Archie style. You've got to see it to believe it. • *Street Stories*, a new animated feature from DIC, swims straight into a three-issue mini-series from Archie. Written by Evan Skolnik (**New Warriors**) and drawn by Nelson Ortega (**Spectacular Spider-Man**), the series follows four broth ers infused with shark DNA • Another Marvel duo, Dan Slott (**Ren & Stimpy**) and Hugh Haynes (**Punisher**), turn their talents to **The Year of The Turtle**, the new Teenage Mutant Ninja Turtle mini-series from Archie Look for these Archie books in October

ANTARCTIC PRESS:
Warrior Nun Areala Book Two

BELIEVE IN YOURSELF PUBLICATIONS

Guy Davis (of **Sandman Mystery Theatre** and **Baker Street** fame) contributes the cover to **Gin-Ryu #3**. Wes Simpson will be the new regular artist on the book, the only comic book ever to be officially sanctioned by a martial arts association (the Midwest Jukushin Ryu Association, since you were going to ask). **Gin-Ryu** has converted to a black and white title until sales pick up to a point where color could become a realistic option.

BIG ENTERTAINMENT/ TEKNO•COMIX

This is our Tekno•Coverage issue, so be sure to check out all the features elsewhere in this issue! • Leonard Nimoy co-plots the book that carries his name: **Leonard Nimoy's Primortals: Origins** is a two-part origin story featuring cover work by Art Adams. • BIG Entertainment announced that they've reached an agreement with software giant Microsoft to join the company's planned on-line service, **The Microsoft Network**. BIG will develop and launch comics and mystery forums for the service. They also offer multi screen forums on Prodigy, CompuServe, and the Sci-Fi Channel's Dominion web site. The Tekno•Comix Forum is scheduled to begin August 24, the launch date of Microsoft's new venture

BONGO COMICS

Bartman: The Best of the Best is a 128-page, full-color trade paperback collecting, as you can probably guess, the best of **Bartman**. • Simpsons fans can also look for **Simpsons Comics #14**

BIG ENTERTAINMENT / TEKNO-COMIX
Art Adam's cover for **Leonard Nimoy's Primortals: Origins** #1

BROADWAY

Powers That Be #1, Broadway's first book, is scheduled to ship this November. Readers can decide ahead of time, though, if they want to order the title. By September 1, Broadway will have shipped black and white preview copies to retailers around the country for fans to check out.

CALIBER COMICS

As several bombs assault London, another kind of terror hides below the streets in **Autumn**. A serial killer in the style of Jack the Ripper becomes a fascinating, elusive pursuit for young James Turrell. Just the stuff to make up for those post-summertime blues this October. • The **Jam** #10 is also on the slate for Caliber in October. Featured will be a Jam t-shirt (that's the *first* Jam t-shirt, by the way) that looks pretty darn keen. • There's all sorts of **Kabuki** mayhem going on at Caliber too! The 1996 Kabuki calendar and the

CALIBER PRESS
Who says the world's not crazy? **The Knight Watchman** made his wrestling debut in the so-called "real" world.

Kabuki: Inner Spirit print are the new releases and **Kabuki: Circle of Blood** #1-3 and **Kabuki Compilation** #1 are offered again, just to keep October humming along. • From Caliber's Big Bang Comics imprint, knight Watchman featured in **Knight Watchmen: Graveyard Shift** and **Big Bang Comics** has made the leap into the real life (well, sort of) wrestling world. He made his debut at the Hammond Civic Center in Indiana. The comics world just keeps getting weirder.

CHAOS! COMICS
...And you thought the picture of the wrestler was frightening!

CHAOS! COMICS

If the people who make Chromium stuff don't love Chaos! Comics, they don't love anybody. What's next? How about an Evil Ernie Glow-in-the-Dark Chromium Poster! Just in time for Halloween, this 19" x 27" poster is guaranteed to scare anybody straight. • Did we mention Chromium? The **Lady Death Series II** Chromium collectors trading card set is comprised of 100 cards plus 9 chase cards. The set features the work of artists Steve Hughes, Julie Bell, Joe Jusko, Jim Balent, Bills Tucci, Joe Quesada and Buzz, among many others. • Chaos! Christmas ornaments

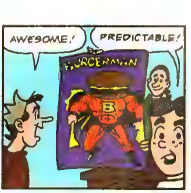
CHAOS! COMICS
Evil Ernie: The Ressurection --The Director's Cut.

hey, nothing like an old-fashioned Christmas with Evil Ernie, Smiles, and Lady Death. • Evil Ernie's crazy from loneliness (with a name like that, how many dates do you think you could get), so he battles Cremator in **Evil Ernie: Straight to Hell** #2. • **Evil Ernie: The Resurrection — The Director's Cut** is a limited edition (15,000 and that's all) behind-the-scenes look at the development of the mini-series. It's a must for all Ernie-maniacs Chaos! fans.

CLAYPOOL COMICS

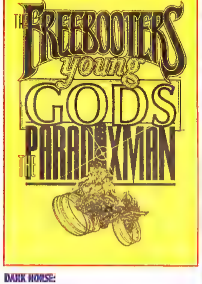
Claypool has just announced that Elvira, Mistress of the Dark has renewed her comic book publishing agreement with Claypool. She will continue to battle monsters, fechers, censors, and other villains in adventures that poke fun at popular culture

Archie



CRUSADE COMICS

As if Billy Tucci's **Shi** wasn't big enough already, there's more **Shi**-fans wanted as some of the longest lines at the San Diego Con to be greeted by the ever-friendly writer/artist/publisher behind this hot comic and got him to sign copies of **Shi: Senryaku** #1 which arrived just in time for the show. He also signed Sun Diego Con limited edition preview copies of the **Cyblade/Shi** crossover (the Top Cow portion of the crossover), and thousands of copies of **FAN** #43's special San Diego cover. • The **Senryaku** mini-series is dedicated to Tucci's close friend, Vito Carlucco, who has multiple sclerosis. A portion of the proceeds from this series will be donated to offset his medical expenses. • There will be a "Fan Appreciation" edition of **Shi** #2, similar to the recent versions of #1. • Tucci's not naming names yet, but he's considering serious offers for a film version of **Shi**. Our prediction for the part of Shi: Liz Taylor. Wouldn't it be fun to see her in a tight and skimpy outfit, whomping on the baddies?



DARK HORSE:
The Windsor-Smith Studio ashcan given away at the San Diego Comic Con.

DARK HORSE

Dark Horse Comics was honored by Twentieth Century Fox as their Licensee of the Year for 1994. The announcement was made in the June/July issue of Fox's official licensing newsletter, **Spotlight on Fox**. For the award, given for the handling of the *Aliens* and *Predator* properties, Dark Horse edged out Hasbro, MB/Danbury Mint, Tiger Electronics, Western Publishing, and others. Congratulations to Dark Horse President and Publisher Mike Richardson and his entire team! • **G.I. Joe**'s new home is at Dark Horse Comics, ending speculation that Joe would end up with another publisher. • If you haven't seen the **Madman** and **The Big Guy and Rusty the Boy Robot** 4-sheet movie

DC COMICS:
Neil Gaiman's and Charles Vess' STARDUST is currently unscheduled, but will follow The Sandman #75, the last chapter of that series.

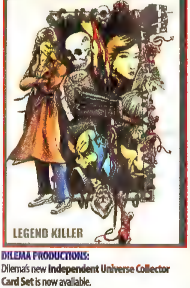
style posters, you don't know what you're missing. These limited edition posters are among the most clever promotional pieces done in recent years. • Windsor-Smith Studios, headed by Barry Windsor-Smith (late of **WildStorm Rising** and **Conan vs. Rune**), will be releasing their new titles **The Freebooters**, **Young Gods**, and **The Paradoxman** through Dark Horse. If they live up to work in the preview ashcan handed out at San Diego, readers are in for some of Barry's best work ever.

DC COMICS

Neil Gaiman's and Charles Vess' Stardust is a new, as-yet unscheduled look into the Faerie realm. Vess will provide both full color and black and white illustrations. The book should follow **The Sandman** #75, the final chapter of that series. • **The Flash: Terminal Velocity**, due in October, is a trade paperback reprinting the peculiar story arc from **Flash** #0, 95-100. •

DC COMICS:
Ted McKeever's cover for his Industrial Gothic #2 from Vertigo.

Industrial Gothic, the new Ted McKeever mini-series from Vertigo, rocks. If you haven't seen a preview of it, look for the real thing at the end of October. Don't let it get lost in the shuffle! • **The Horrorist** is a 2-issue Prestige format **Hellblazer** mini-series written by Jamie Delano and painted by David Lloyd. It introduces a new character, the Horrorist, into the world of John Constantine. It's also scheduled to ship in late October.



DILEMA PRODUCTIONS:
Dilema's new Independent Universe Collector Card Set is now available.

DILEMMA PRODUCTIONS

Now available, the 90-card **Independent Universe Collector Card Set** features the combined talents from numerous independent comic publishers. In both vibrant black and white and dramatic color, you'll see artwork for characters like A-Girl, Bloodshed, Bru-hed, Capt. Africa, Legend Killer, The Primitives, Vendetta and many more. Each set contains 1 of 9 Gold Foil cards personally autographed by the artist.

ENTITY COMICS:
Entity's Shaiana

GRAPHITTI DESIGNS:
Bob Chapman's **Superboy and the Legion of Superheroes** t-shirt.

FIASCO COMICS:
The "Spirits of Independence" makes a Pittstop.

DRAWN & QUARTERLY

Adrian Tomine's fantastic series **Optic Nerve** continues with issue #2 due to ship in October. This issue features two new tales, one about a young suburbanite punk looking to rip off his employers and the other about a young woman looking for love in the classifieds. • Be one of the first kids on your block with the brand new 6-color **Optic Nerve** T-Shirt, due out in October. • Also due in October is the penultimate chapter of "It's a Good Life If You Don't Weaken." Issue, the series nominated for an Eisner award! By Seth in Palooka-ville #6.

DYNAMIC FORCES

It's phone card time again at Dynamic Forces as they plan an October release for their new Vampirella and **Joe DeVito's Fantasy Women** phone cards.

ENTITY COMICS

Aster — The Last Celestial Knight #4 and a second printing of #1 lead off Entity's books for November. Have you checked out **Aster**? Well, what are you waiting for? • Also on the docket, **Metal Militia #1** signed and numbered edition **Nira X** #1 (Series III), **Shalana** #3 and **Strangelove** #4.

EXHIBIT A PRESS

Wolf & Byrd, Counselors of the Macabre is now on-line. The weekly comic strip, information on the comic book and other Exhibit A Press products can be found at http://www.itcss.com/exhibit.

EXPLORER PRESS

Mike Wieringo, best known for his work on **Flash** and **Robin**, provides the cover for **Explorers** #2, due in October.

FANTAGRAPHICS BOOKS

Due to ship in October is one of the more interesting comics around, **Duplex Planet Illustrated** #14. Visit the old folks at Duplex Planet through stories told to David Greenberger and illustrated by some of the best in the biz, and you'll go home happy. • **Minimum Wage** Vol.2 #1 is due out in October. This great new series by Bob Fingerman continues on as Rob and Sylvia look for affordable housing to shack up in.

FIASCO COMICS

Fiasco is releasing a holiday gift pack, autographed unless, featuring **Bizarre Heroes #0, Bizarre Heroes: Apocalypse Affiliation** (collecting issues #1–4) and the long-lost, first-ever **Bizarre Files of John Bradford** ashcan, created by Simpson when he was in high school. All are first printings and will retail for $17.95 as a set. • The Spirits of Independence Tour will be stopping in Pittsburgh. Don Simpson will host the event during Pittstop '95 at the Holiday Inn-University Center near the University of Pittsburgh, September 9 1995. Also attending will be Dave Sim, Gerhard, Steve Bissette, Bally Tucci, Jim Valentino, Mark Wheatley, and Mark Oakley.

FLASHBACK COMICS

Al Williamson inked the cover to the August-scheduled release of Flashback's Fantastic Worlds #1. FW #2 sports a Rich Buckler — Joe Sinnott cover

GLADSTONE

Gladstone announced that they are dropping their cover prices on all of their Disney titles, except **Walt Disney's Comics and Stories**. 95¢ to $1.50 per book. • Two new instalments of **The Carl Barks Library** are due. **Donald Duck Adventures in Color** #23 and **Walt Disney's Comics and Stories in Color** #47 are scheduled to ship in October and November, respectively.

GRAPHITTI DESIGNS

Bob Chapman, who we called Bob Campbell in our "Facts Up Front" section last time, is such a cool guy, he didn't even complain when we messed up his name. Not only does he have a bunch of great products lined up (like the **Groo** statue by Sergio Aragones and a

GREEN MAN PRESS:
Charles Vess' **The Book of Ballads and Sagas** debuts this October from his own company, Green Man Press.

Superboy and the Legion of Super Heroes t-shirt), he throws what many describe as *the* end-of-con party in San Diego. In fact, several FAN staff members have yet to return.

GREEN MAN PRESS

Charles Vess' **The Book of Ballads and Sagas** will debut from his own Green Man Press this October. Each issue will contain two ballad stories and installment of the Nordic saga, "Skalde," written by Rob Walton, in addition to Vess' own incredible art. Well known writers such as Jeff Smith and Neil Gaiman will contribute to the book. This is one you should not miss!

HARRIS COMICS

Vampi's "Mystery Walk" concludes in **Vengeance of Vampirella** #20, an epilogue to the whole big shebang. • Vampi also stars in **Vampirella Classics** #9 and **Vengeance of Vampirella: Mystery Walk** #0 • The Rook, with a cover by Dan Brereton, faces the threat of Chaos (not Chaos! or AOS!) and The Spider: Obsidian

IMAGE

The biggest news of the San Diego Con was Image's exclusive deal with Diamond, but close behind that was the news that Image would publish Motown's two new comics imprints, Motown Machineworks and Motown Comix. Motown Comix will feature mass-based projects including **Boyz II Men**, **Bone Thugs-Harmony**, and **Coolio**. Motown Machineworks will feature ongoing and limited series set in the Machineworks universe. Titles are scheduled to include **The Crush**, **Casual Heroes** and **Man Against Time**.

IMAGE:
Image presents Motown Machineworks, which will feature **The Crush**, **Casual Heroes**, and **Man Against Time**.

(alphabetical, by studio)

◆ Extreme Studios / Maximum Press

Beau Smith calls it one of the wildest events he's seen in the last 15 years. In fact, he only gave us two words: "testosterone" and "estrogen." Since we figured he didn't know what he was talking about, we called Extreme ourselves. Here's the skinny: a female villain, Diabolique, changes all the supermen that Glory has come into contact with into females. Wild, wacky stuff from Extreme, appearing in **Bloodstrike**, **Brigade**, **Chapel**, **Glory**, **Knighthawk**, **NewMen**, **Prophet**, **Supreme**, and **Youngblood**

◆ Todd McFarlane Productions

Todd Toys has been re-named McFarlane Toys. Mattel had contacted McFarlane about their Barbie character, Todd, and the possible confusion that could occur for consumers of either or both toy lines. Rather than create any ill will between the companies, McFarlane resolved the situation with a change of names.

Tomart's Action Figure Digest, **Action Figure News and Toy Review** gave McFarlane Toys six awards recently. The awards were for Best New Accessory of '94, Best New Figure of '94, Best package Design for a Blister Card, Best Action Figure line of '94, Best Individual Figure of '94, and Best Vehicle, Playset, or Accessory of '94 Congratulations, Mr. Spawnguy, sir!

McFarlane Toys, by the way, just announced an exclusive deal with toy giant FAO Schwarz. The limited edition boxed sets will feature two PVC figures, **Spawn** and **Violator**, made with a pewter-look finish. The sets will be limited to 10,000 and only available at FAO stores.

A brand new character, Ape-X, debuts in **Spawn** #38

◆ Wildstorm Productions

Gen[13] — the video that is, will be coming to you courtesy of Buena Vista Distribution. That's right, Disney will distribute the video, and there will be two versions of it. (Hey, it's Gen[13]. You didn't think there'd be only one version, did you?) The G-rated version will be show up at your local rental place, and the PG-13 (or is that PG'?) version will show

MARRS PRESS: Marrs Press unveils **Pretty City ROXX #2** this November.

MARVEL / MALIBU:
Peter David's **Incredible Hulk** novel, **What Savage Beast** is in stores now. The hardcover carries a suggested retail price of $19.95.

Bullock for the lead.

MARRS PRESS

Pretty City ROXX #2 is scheduled to ship in November. The story details the life of Roxx, a tenacious private investigator

MARVEL/MALIBU

The latest mutant book comes from the Ultraverse rather than the regular Marvel Universe. **The All New Exiles** #1 features Juggernaut, Sienna Blaze, and Reaper from Marvel, and The Strike (formerly Warstrike), Shuriken, and Amber Hunt (see the original **Exiles** series or **Break-Thru**) from the Ultraverse. Set in the

up at your local comic book retailer. Sounds like a winning combination. Disney also optioned a live action **Gen**[13] film.

IMMORTELLE STUDIOS

The **Cynder** mini-series concludes in October with **Cynder** #4. This issue features a full-color centerfold poster by Joe Deodato, Jr. (**Eyeblade**, **Weapon Zero**) and the wrap-up of the mystery as Mr. Winters attempts to use the Psion for his own rise to power

LONDON NIGHT STUDIOS

Good news from the rock'em, sock'em, kick-butt world of **Razor**! **FAN** first male leading character stars in his own mini-series: **Morbid Angel** starts in October and ends in ten in with Poison from the rare **FAN** premium issue. Razor #1/2. Look out for **Poison** #1/2, also in October. • News from the film front: a director has been signed for the **Razor** movie. Salomé Brenner is attached, directing. *Occasional Hell* which stars Tom Berenger. She is also trying to recruit her friend Sandra

MARVEL/MALIBU:
Look for the premiere of the *Marvel Action Universe* this fall. First episode: Sunday, September 24

Ultraverse, Juggernaut, Professor X's step-brother, will lead the team. Terry Kavanaugh and Ken Lashley handle the creative chores, and Jeff Matsuda and Steve Moncuse provide one of the two covers. Fleer artist Chuck Maiden provides the computer painted cover for the variant edition. Both are priced at $1.50. • Malibu is releasing four **Game Guides** to Fleer's Marvel **OverPower** card game (is that keeping it all in the family, or what). **The Guides** give players hints, and two each will ship in September and October. • Malibu's **UltraForce Action Figures** by Galoob will feature a Limited Edition Action Figure in their direct market shipments, but they're not saying which of the figures (**Prime**, **Prototype**, **The Night Man**, **Ghoul**, **Topaz**, **NM-E**, and **Hardcase**) will come in the special edition format. • *Marvel Action Universe* is set to premiere Sunday, September 24. The weekly, syndicated 90-minute animated show will feature Iron Man, Fantastic Four, and Biker Mice from Mars. • Peter David fans can start looking for his newest installment of **The Incredible Hulk**. It's a novel called **What Savage Beast**. The hardcover from G.P. Putnam's Sons carries a suggested retail price of $19.95. • Speaking of Peter David and the Hulk, Marvel will co-publish a Hulk team-up with the Pitt, written by David and drawn by Pitt creator (and former Hulk collaborator) Dale Keown. This titanic one-shot is due sometime in 1996.

MIDNIGHT PRESS

How do you follow up the spectacular Boris Vallejo cover on **Alister the Slayer** #1? How about the spectacular John Bolton cover for **Alister the Slayer** #2?

PROMETHEAN STUDIOS:
Promethean scores a John Byrne cover for the first issue of their super-powered action-adventure book, **S.O.B.: Special Operations Branch.**

MARVEL / MALIBU: The All New Exiles #1, part of the Black September Marvel/Malibu crossover.

MOE PRESS

Due in October is the 1995 Xeric Award winner, **Bread & Circuses** #1. This book, by Andy Hartzell, features semi-true encounters with odd Americans of the Southwest. But it's not just a regional book, pick it up and you'll see.

NBM

Burne Hogarth's **Tarzan** vol. 13 (1943-1944) is due to swing into stores in November. In this volume, the Lord of the Jungle is imprisoned by Sultan Kandullah in order to prepare him for a gladiator's meet. Will the Ape-man become Lord of the Arena or will he die trying? This book is also available in a limited edition (300 copies) that is cloth bound and signed by Hogarth.

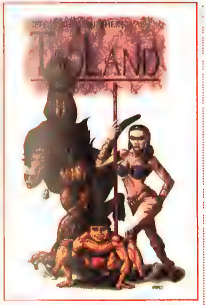
ORPHAN UNDERGROUND

AETOS The Eagle fights for his life against the cybernetic horror of "The Children of the Graves" in **AETOS 2: Children of the Graves**, written and illustrated by Dan Parsons, with a cover by DC/Marvel veteran Greg LaRocque and flip cover by **Hellshock** colorist Jose Villarubia. This issue is scheduled to ship in October.

PROMETHEAN STUDIOS

S.O.B.: Special Operations Branch #1 sports a snappy John Byrne cover and features the first tale of a group of super-powered American soldiers who are the country's first line of defense against paranormal threats from within and without. Check out **S.O.B.**, it looks like a winner!

MIDNIGHT PRESS: John Bolton's stunning cover to **Alister the Slayer #2**



SUMITEK: **TaoLand**

RETROGRAFIX

Strange Attractors #11, scheduled for a late-September release, will feature a Pirate Peg paper doll by Trina Robbins. • Look for a **Strange Attractors** trade paperback in time for Christmas.

SAMSON COMICS

Look for a special, secret variant cover on **Bloodbath #1**. The run will feature 1 out of 5 covers as a variant. Hints as to the artist of the variant cover... nah, that'd be giving it away.

SCARLET ROSE PRODUCTIONS

Rolling off the presses in October is **Variations On the Theme** #1. Creator/Writer/Artist Francesco Manuel Rosa examines the art of confession and how it has changed. 3 stories. 3 confessions. $2.75 (US)

SLAVE LABOR GRAPHICS

Johnny the Homicidal Maniac #2, **Cumbion** #1, **Little Mister Man** #1, and **Slucker Comics** #6 lead off the Slave Labor band wagon in November. **Scarlet Thunder** #1 and **Skeleton Key** #5 headline the company's Amaze Ink imprint for the same month. • There's another reprint of **Fun With Milk and Cheese**, everyone's favorite dairy products gone bad.

SUMITEK

TaoLand is rock and roll and massively strange. It's also pretty cool if you haven't checked it out. **TaoLand** #3 is scheduled to ship in September. It's a little difficult to explain, but take a look.

TOPPS

Mars Attacks #4, **Lady Rawhide** #3, **Jason vs. Leatherface** #2, **The X-Files** #1.2, **Return to Jurassic Park** #8, **The X-Files Magazine** #1, **Star Wars Galaxy III** trading cards, and **X-Files Mastervisions** cards make November a big month for Topps. • Look for an exclusive **Lady Rawhide** serial to begin in **FAN #7**, and look for a preview of the chilling **Jason vs. Leatherface** in **FAN** #5.

WARP GRAPHICS

WARP is kicking off two brand new Elfquest mini-series in October. **Kahvi** and **Spear** will run for six months and five months, respectively. Each series will be priced at $2.25 per issue and will appear in black and white. They won't be alone. For October's "Elfquest Nostalgia Month," the entire line will be printed in black and white and will carry the lower cover prices accordingly. • Look for a special Elfquest feature next month in **FAN**.

WARP GRAPHICS: **One of the two new Elfquest series, Khavi #1, ships in October.**

GLORY

Seen here with Avengelyne and a would-be Spawn, and fresh off a very successful mini-series, Glory made her first live appearance at a show recently in San Diego. She was posing with fans for pictures and signing copies of the promotional poster for her upcoming crossover with the red hot Avengelyne.

Gen THIRTEEN

Already one of comics' most popular series, the Gen kids have the first chromium trading card set on deck to ship in September. Also, each successive issue of the series continues to sell out as fast as the last. To top it all off, **Rolling Stone** recently dubbed **Gen**[13] as "The Hot Comic" in their annual "Hot" issue.

Marc SILVESTRI **Joseph YUKICH** **Steve GEPPI** **Michael DAVIS**

For helping to arrange the new Image/Motown deal and acting to preserve the Direct Market system, Steve Geppi received the Motown Appreciation Award at the 1995 San Diego Comic Con from Motown Animation and Filmworks' Michael Davis and Joseph Yukich. The award had previously been given to only two recipients in the history of the Motown company — Stevie Wonder and Boyz II Men. Motown's comic lines will be published through Image, represented at the award ceremony by Top Cow's Marc Silvestri.

PREVIEWS the EXCITEMENT's Inside

Discover the excitement inside PREVIEWS

every month, from detailed advance information on the latest coming comics and collectibles to...

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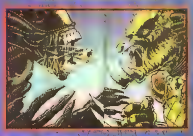

ALIENS vs PREDATOR

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- Full-color **Gems of the Month**!

PREVIEWS

The excitement's inside a fine comics shop near you!

PREVIEWS is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

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FAN MAIL

"The things people say..."

Dear Overstreet's FAN:
I just picked up your second issue. I love it. I was wondering how I could get a subscription. Also I think you should price your cards the same as comics. Keep up the good work
Travis Bradley
Oshawa, Ontario

We do offer subscriptions to ***Overstreet's FAN****, Travis, but they're the same cost as cover price ($47.40 per year in the U.S.). Several readers have asked about that, so here's why: we want to do everything we can to encourage our readers to support their local comic book retailers. It's just our policy at this time. If your retailer hasn't been carrying* ***FAN*** *after you've asked him or her to, send us a note and we'll be glad to contact them about it. If that doesn't work, then subscribe.*

Dear FAN:
Great Stuff! After years of reading another magazine, I decided to switch to the **FAN**. The main reason I switched is simple: Your magazine has better reading material and it also has comics that don't appear in the other price guides.
In just two issues I decided to switch. I'm recommending your magazine to all my friends. Keep up the good work!
A **FAN** member,
Carlos E. Gazzolo, III
Bronx, NY

Carlos, you've absolutely made our day! Now if we could only find a couple hundred thousand more just like you..

Dear FANnies,
I love your price guide. My dad has about 10,000 comics. I'm eleven, and I love to collect cards. I have **X-Men Deluxe #44**, you know, when Legion kills his "father", Prof. Xavier. I have some awesome cards, too. I have a $9.00 card. My best card is a 1994 Fleer Ultra Sunset, "Wolverine Crippled!" Could you put in a monthly card price guide?
Your biggest fan,
Jeremy Mullins
Navarre, FL
P.S. PLEASE print picture and letter!!

Jeremy, we're pleased to have you reading ***FAN****. We had a card price guide in our first two issues, but we were developing a more comprehensive listing for the future.*

Dear **FAN**,
I got the first three issues of **FAN**. I have to admit that your magazine is pretty cool. I'm also a subscriber of **Wizard**. But **FAN** has better articles. I think you should get rid of the price guide section and replace it with articles.
One question about the contests you run in the magazine. Can I submit all my coupons for contest entries in just one envelope, or do I have to send a separate envelope for each entry and contest? It's kind of a waste of stamps and money.
Thanks and I'm looking forward to hearing from you guys
Trinh Vu
via e-mail

Thanks for writing, Trinh. At this time, even though it's a pain, please continue sending each contest entry in a seperate envelope. Sorry. Thanks for the compliments about our articles. As far as the price guide, hey, this is the price guide, so it's here to stay. We will continue to try and bring you better and better articles.

HOW TO REACH US

Gemstone Publishing, Inc.
1966 Greenspring Drive, Suite 405
Timonium, MD 21093

e-mail: **fanmail1@aol.com**
fanmag@fagunet.com

pricing questions: **pricefan@aol.com**

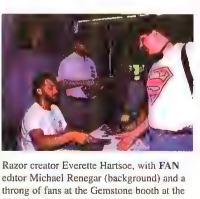
Dear FAN:
Thanks for having such a cool contest. This is my first issue of FAN and it looks good. I hope to see more contests where we the fans are the artists. Thanks again.
Sincerely,
Frank Palumbo
Dix Hills, NY

We hope to have several contests in every issue of ***FAN****, Frank, and be sure to check out this section each issue.*

To **FAN**,
I like it, I like it! It's big, it's bulky, and it's loaded with color! This is far better than the other magazines. One's all caught up in giving out freebies (you get what you pay for), and the other never really had it in the first place. If you can keep up this level of quality at this price, you should have no troubles. Criticisms? Well, I saw a bunch of typos, especially in Neil Gaiman's story (some writer this guy is!) And if you give me about a thousand articles, I'm bound to find some that I don't like.
Favorites? Peter David, for one. This guy is a great writer, a thinker, and he knows his way around syntax. Aside from that, I suppose anything that's big and splashy. It was the lack of the same that kept me from David's other column.
Requests? "Play some Skynard, man!" No, really, I want to hear about Byrne, Keith, BWS, and others of their ilk. And if you could try to demystify this whole anime thing for me, that'd be a groove.
More color, more sex, more violence, and more great comics. That, my friend, is the key to success! Think about it
Andrew Turner
Stillwater, PA

Andrew, thanks for the compliments and the criticisms. We had several errors in each of our first few issues, but at least they weren't the same mistakes each time. Honestly, even though the Overstreet name has been around for years, this is still a brand new magazine. There are still a lot of kinks to work out, and we're dedicated to making ***FAN*** *the best magazine comics readers can buy.*

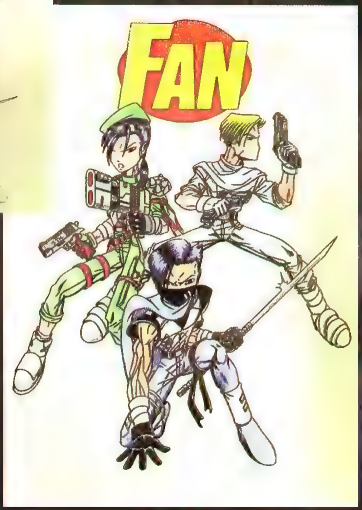
Just a note here for the Razor fans out there — the special ***FAN*** *Razor comic,* ***Razor #1/2****, is gone. We only had a few copies left after the the initial offering, and we gave those away at the San Diego Comics Convention when Razor creator Everette Hartsoe popped into our booth for an unannounced signing. The crowd went wild. The books went like hot cakes. Actually, better than hot cakes since we didn't have syrup. At any rate, what we're trying to say, is don't ask we don't have 'em. Watch very, very soon for the next #1/2 book from* ***FAN****. You won't want to miss it.*



Razor creator Everette Hartsoe, with **FAN** edtor Michael Renegar (background) and a throng of fans at the Gemstone booth at the 1995 San Diego Comic Con.

FAN ART

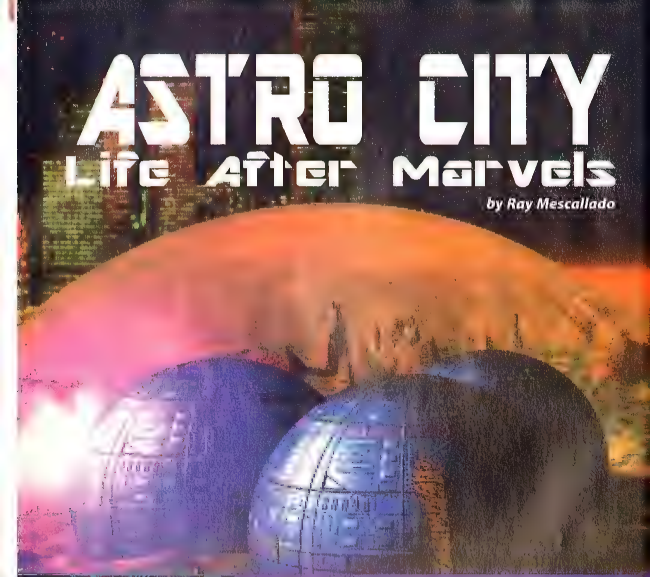
Jeremy Mullins
Navarre, FL



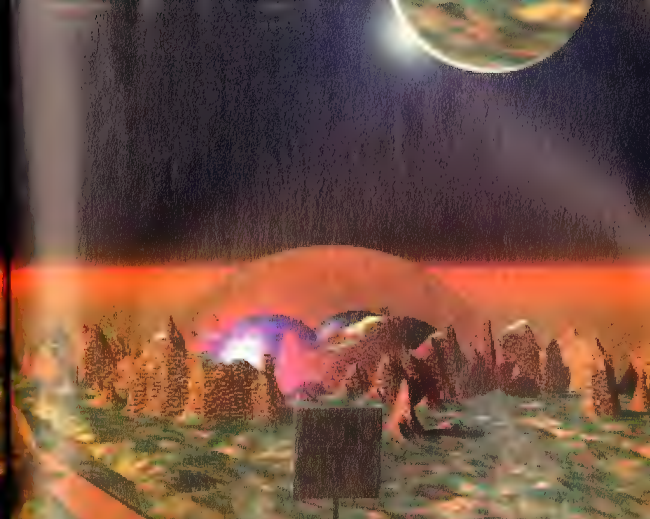
Jonathan Hong
Burbank, CA

ASTRO CITY
Life After Marvels

by Ray Mescallado



Kurt Busiek is like a musician who's toiled in relative obscurity for years, only to suddenly achieve superstar acclaim with a smash album. "Even though I've been working in comics since 1982, I've hopped around from project to project, never staying on any one series for long. The longest I lasted on any one series was eight issues in a row of Power Man and Iron Fist in 1983 — and that was my first regular series. Since then, I've been a writer of no fixed address, but I hope that's been fixed."



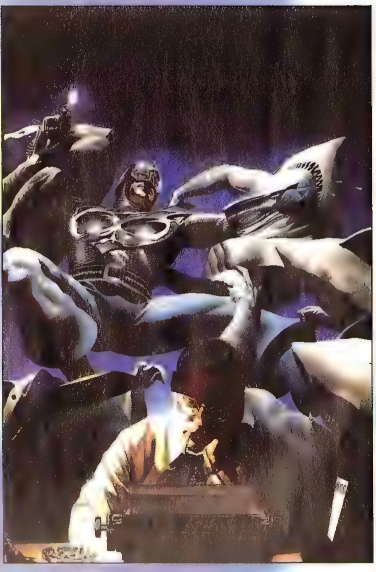
...who had fixed, as Busiek says, three or four series: Untold Tales of Spider-Man, ThunderStrike, and his creator-owned series Astro City, and of course the on-going heroics of the Marvels. Kinnear, of the series that these drawn awards, doesn't only boast the influence of Busiek, but Busiek's own confidence in himself. "I certainly feel that I've proved myself — that I can do these kinds of big-canvas superhero new-reader stories and that I can pull off. With each issue of Marvels, I have further proof of that. I'm not going to be the next Jim Lee or Jonathan Hickerth. But, well, it works, and I'm very confident about going out on my own limbs and starting to enjoy it."

Marvels resonates with not only the novelty of a fresh take on Marvel history, but also Alex Ross' successful attempt to recapture a feeling of wonder — to recover a lost sense of the word — to offer an alternative to the "deconstructive" and "grim & gritty" trend that dominates the market. Like Watchmen and Kingdom Come, but aside from the fact that they've been done, you do them — not that kind of writer. I don't think there's any one right way to approach a genre and certainly for all that it's given us (some great superhero comics) it's only one approach. And it's been in vogue for ten years now, so I think the field desperately needs something else. I look at Astro City as a — deconstructive, if you will! — approach, because that's what I personally needed, because I'm tripping over the illusions. Alex and I wanted to go back to the joy of the genre rather than the sinister implications. That's not to say that it's any better — it's not a question of better or worse. Both approaches can be interesting, as the most thudding bores (as in genre) or boogie. Best approaches the mystery genre, or to love or romance."

Untold Tales of Spider-Man seems the most natural follow-up to Busiek's successful mini-series, while the idea of setting stories in the past was established when editor Tom Brevoort first

"One of my basic rules for Astro City is that if the story's comfortable, if I know how to write it with no problems, then I throw it out and do something else. If it's easy, then I'm not pushing myself enough."

approached him, it wasn't as far back as Busiek believed: "I found out later that the original idea had been to set the series during Spider-Man's college years — in the midst of the Gwen and MJ period. I was supposed to have a talk with Tom about the parameters of the series before I wrote up an outline, but we didn't have time to talk before Tom went on a vacation, and by the time he'd gotten back I'd written up a six-issue outline. I started off during the high-school days, because there's a story I want to do about Peter stopping wearing his glasses — and they liked the outline enough to scrap the idea of starting in the college days and go with my suggestion."

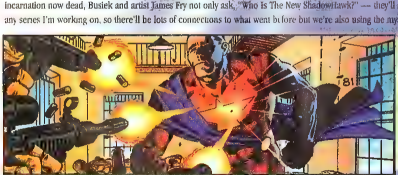


Once again, Busiek finds it less difficult working with Marvel's past instead of present-day continuity. Writing contemporary stories, he points out, "Requires lots of editorial contact and lots of creator flexibility," especially when crossovers and guest characters are involved. "Me, I'm interacting with stuff that's already happened. All I've got to do is be true to it — just as if I was writing a historical novel."

Busiek has already memorably interpreted that history in **Marvels**, including a Peter Parker who was... well, a schizoid creep. He'd put on his red-and-blue costume and fight menaces like the Green Goblin, only to later sell photos showing his alter-ego in the worst light possible. "That's not my conception, exactly, it's Phil's [the narrator of **Marvels**]. Not knowing he's Spider-Man, Peter must appear to be an opportunist, trading on Jonah's hatred of Spider-Man to make some bucks. And yes, that'll show up, but not from quite the same angle. I don't plan to use Phil Sheldon in **Untold Tales**, except as a background character who'll make cameos once in a while — so when we see that aspect of Peter's reputation or lack thereof, it'll be through other eyes and thus won't be quite the same."

Other events create retroactive challenges: for example, now that it's revealed Aunt May knew Peter was Spidey, will that be woven into the series? "Well, wasn't it established that she knew or at least suspected from early on, but was in denial about it? I'll have her acting like she did in the old stories, and whether she knew or not, she will act as if she didn't, what is appropriate to being in denial. If that's what it is. Mary Jane, on the other hand, knew right from the start that Peter was Spider-Man — she knew long before she met Peter. We'll be doing at least one issue addressing that; I think it's an interesting springboard for a story."

Busiek also plans to expand the history of Jim Valentino's **ShadowHawk** when he takes over the series — but in a much more radical manner. With Valentino's incarnation now dead, Busiek and artist James Fry not only ask, "Who is The New ShadowHawk?" — they'll also uncover older ones. "I like to play with the past in any series I'm working on, so there'll be lots of connections to what went before but we're also using the mystery to establish some completely new background elements for the series, even to the point of introducing the fact that there have been dozens, if not hundreds, of ShadowHawk figures throughout history, and the reason for this is intimately tied in with why Jim's ShadowHawk became ShadowHawk in the first place. In a broad sense, my plans for **ShadowHawk** are to strip the series down to its core concept and build it up anew with a completely different sensibility."



An old friend and collaborator, Fry has been a true partner in trying to redefine the mythos: "We each know where the other's interests and aims lie, and are better able to play off of one another. I'm describing it as if it's jazz or something, and that's not a bad metaphor — I'm not telling James what to do as if he's an employee of mine, we're telling a story together. There's a lot of improv to it — I send him a plot trusting that what I'll get back will be enhanced, and I can enhance it further in the scripting."

another Image series, **Kurt Busiek's Astro City**, was signed to the company thanks to Larry Marder, the **Tales of the Beanworld** creator and Image's Creative Director. Busiek knew Marder through mutual friend and **Understanding Comics** author Scott McCloud, and was impressed by Marder's attitude: "He was a real wiseguy-jerk anti-business guy, in that there's a lot he doesn't like about how the comics industry traditionally runs, but that doesn't make him turn his back on [comics] — it makes him say, 'Wouldn't it be cooler if it worked this way?' And at the same time, he's very encouraging about the creative end, very interested in where comics can go creatively."

After **Marvels**, Busiek wanted to create a new series, and found he could provide a complete package — concept, creative team, marketing approach — to a publisher. But how could he best be assured full control? Busiek called up Marder: "He said that Image was getting ready to expand again, and all the partners who'd read **Marvels** loved it, so Image was a much more likely option than I might have thought. And I worked up some ideas that we ultimately didn't use, but then Astro City came around. But if Larry hadn't been there, Astro City would have made that first call. I might still have ended up doing some writing for the Image guys, since Jim Lee and Rob Liefeld and Jim Valentino have been reaching out to writers anyway, but I doubt it would have led to **Astro City**."

The series starts with six single-issue stories, tackling a variety of themes and perspectives. "In the first, which is told from the viewpoint of a superhero himself, I'm trying to invert the usual comics structure, in which the adventure provides the structure of the story and the character incidents riff off of the adventure structure, giving it a greater texture." The second issue, inspired by a newspaper article Busiek's mother sent him fifteen years ago, is more cryptic. "I can't say too much about the article, because it doesn't fully pay off until the final page, but suffice it to say that the story's about perception, and what it's like to be an outsider, not fully able to understand what's going on in the spotlight, which is occupied by a cosmic superhero battle. At the same time, I'm trying to conjure a specific atmosphere, to provide a snapshot of Astro City in the late fifties, as the Eisenhower era was drawing to a close and the Kennedy era was coming in, and using the kind of transition we saw in the beginning of the Silver Age, to personify that kind of change as the zeitgeist."

After the first half year, Busiek will unify the various threads in a six-part storyline, "sort of a compact Thackeray novel with superhero roles in it. We follow a character through a tumultuous time for the city and a time of great change, opportunity and danger for himself. In this case, the young narrator is a teenager who's come to the city in the hopes of realizing his fairly naive dream of becoming a sidekick to a superhero. By the end of the story, he's seen some ugly stuff, gotten a taste of what his dreams entail, and wound up in a much different place than he'd thought he was heading for. But in between, his journey shows us a lot of different conflicts in the city and gives us a broader, more tangled portrait than the focused views on the first six issues could provide. "I'm taking the parameters of the superhero genre, making some sort of change, whether it be a change of focus, of direction, of theme, or whatever, and seeing where it leads.

"There are two factors going on — first, a desire for change, for chaos, for something I don't understand how to handle, and then the challenge of figuring out how to handle it, how to shape things into something that feels to me like a worthwhile story. I have a very instinctive sense of story — I couldn't tell you what a story needs to have closure, to have a sense that you went somewhere and finished the journey, but I have a sense of when that happens, at least for me."

Helping Busiek along this journey are cover artist Alex Ross and interior illustrator Brent Anderson. "Brent and Alex are not only very talented artists, but they're also intelligent and articulate collaborators who bring a lot more to the project than drafting skills. With Alex, I talk over the characters — not simply how they look, but what they're about, what their history is,

what their origins are, what their function is within the story structure, and we knock things back and forth until Alex knows how he's going to design the character. By that time, I know a hell of a lot more about the character than I did going into the conversation, and the work's improved for it. Same thing with the stories — for Alex to do the cover, he's got to understand what's the central thrust of the story is, so that he can do a cover that's more than just a picture, but an illustration that taps into the essence of the issue. So in kicking things back and forth about the cover design, we put the story through a fairly rigorous analysis, and that makes it end up a better story."

With Brent, it's much the same way, except that by the time he gets the scripts, a lot of the material has been worked out, so he takes it to the next step. We'll talk over storytelling technique, or the emotional effect I'm shooting for, or maybe what a character's history and personality is in enough detail so that Brent can design that character's home or headquarters or whatever." Brent has also designed some characters, though Alex's input is again sought: "Nobody's left out of the loop, and everybody's got ideas to contribute. "It's a heady experience, because it simultaneously gives me more control and less. My scripts get changed more, due to the input, so I have to remain open to collaboration and not think that when I finish the script I've finished writing — and at the same time I have an effect on the artwork, my ideas and suggestions affect what shows up on the page more than it would if I just wrote the script and then gave it to Brent to draw, both of us working alone. So we're blurring the lines — turning the process from an assembly line of write-draw-paint to one of "making comics," as Scott McCloud would put it. We're all working toward the same goal, so we're all affecting each part of the creative process."

Astro City may well be the culmination of the ambition Busiek first showed with **Marvels**: the creator-owned status creates a stronger personal investment, while the self-imposed challenges will remain vital to Busiek's monthly construction of his cityscape. "I think I could find the creative challenges I'm looking for in other genres — it's the scope and texture of the material that provides the challenge, not the genre — but I certainly think I can find it in superheroes, too. That's a big part of **Astro City**. I want to create a superhero tapestry broad enough so that I can keep the level of challenge high, so I can wander through the genre doing whatever kind of stories strike me as the most interesting, rather than limiting myself to one character or one group. One of my basic rules for **Astro City** is that if the story's comfortable, if I know how to write it, with no problems, then I throw it out and do something else. If it's easy, then I'm not pushing myself enough."

MY LIFE AS A SUPERHERO...

by Velocity

Hi everyone! My name is Carin Taylor, better known to most as Velocity. As the most recent member of Cyberforce, I still have a lot to adjust to my new role as a superhero. In fact, being a superhero can be quite scary at times — especially when you have an evil corporation like Cyberdata on your tail. It wasn't for the friendship and support of the other team members, I don't know if I would have gotten through many of the difficult situations as my life. However, I am honestly say that my experience with Cyberforce has been the best of my life. The members of Cyberforce really seem to understand what I'm going through, partially due to the fact that we have had a similar past experience with Cyberdata. This strong bond helps me to know that if I have any fears about what lies ahead, I will always have somewhere to turn.

I was born into an abusive family, and I was placed into an orphanage at an early age. Before joining Cyberforce, I had always used my gift of speed to run from my problems. Because of my mutant abilities, I was drafted by the corporation Cyberdata and taken into service as a potential S.H.O.C. (Special Hazardous Operations Corps). My body and brain were cybernetically enhanced to enable me to run at extremely high speeds. They placed a computer chip in my brain so that I could make the mental adjustments fast enough to avoid oncoming obstacles. It's strange having a layer of leather embedded under my skin, but it helps keep my body from being torn up by all that friction generated when I run. Lucky for me I escaped from Cyberdata before they could put that nasty "brain box" in my head. Those jerks managed to erase most of my memories though, and since being rescued by Cyberforce I've struggled to piece together the fragments of my life.

Cyberforce is my family now. Being reunited with my sister, Cassandra (Ballistic), has been the single happiest moment of my life. Unfortunately, she is going through some pretty rough times right now. I think she knows how much I care about her, but right now she wants to be left alone. Stryker is the only one who truly understands what Cassie is going through, and that makes me kind of jealous sometimes. I have a bunch that there is something more to that relationship than they are letting on to. As for the rest of the team — Chip, T.M.M.I.E., and C.C. have been a great source of support, and a bunch of laughs. Heatwave is like a father to me, and has taught me a lot about responsibility. At first I thought Ripclaw was really scary, but now I can see that within that tough exterior is a really wonderful and sensitive person. Ripclaw has really opened my eyes to the gamut of possibilities in life and has helped me to realize what a big and wonderful world it is we live in. Cyblade is a great friend and has told me that I can always turn to her if I ever need anything. With Ballistic being such a loner, I really appreciate having another girl to talk to. Finally, Impact is so much fun to be with. It's great to have another member of Cyberforce that is close to my age, and don't tell anyone, but I think he is really cute too.

Cyberdata changed my life forever by turning me into a cybernetic superhero. Many people have asked me what it feels like to be able to run at such incredibly fast speeds. At first it was kind of scary, with everything rushing at me so quickly. Now that I have learned to use my cybernetic guidance systems with more accuracy, I enjoy running much more. Occasionally I enjoy taking a stroll at five or six hundred miles per hour — it helps me to unwind.

I recently had a run in with the scariest rival of my life! Yeah, even scarier than those Cyberdata S.H.O.C.'s! He called himself Charnel, and he was truly the most horrific monster I have ever encountered! Looking back, I can say now that my encounter with Charnel has changed my life forever. For one thing, I have come out of the experience a lot stronger. I took a risk so much to overcome this monster, but I know that the experience has ultimately helped to give me the confidence I so desperately need to stand up and fight for myself.

You can read all about my encounter with Charnel in Velocity's own mini-series coming out this September [illegible] Chan is providing the incredible art for the story of Velocity's encounter with Charnel. Anthony first received critical acclaim for the popular Kill Razor Specials. Kurt Busiek, who wrote my story, and is calling it Velocity : The Thrill of the Chase. I'm sure that if Kurt was the one being [illegible] by Charnel, he wouldn't have found it so thrilling.

Velocity poses for Greg Capullo

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THIS HUGE, JAM-PACKED FIRST EDITION CONTAINS:

- the latest, most up-to-date and complete pricing information you can't get anywhere else!
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- a [illegible] section featuring the top 100 comics ranked!
- [illegible]
- [illegible]

"The market has changed so quickly over so short a period of time, no collector can afford to be without this informative guide..."

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Ain't A Library!

by Peter DaVid

I walk into the arena of the San Diego Comic Con, with a dealer's room so huge that I can't begin to see across it. As a matter of fact, I'm there for four days and I don't even manage to see all the dealer's tables.

And it makes me think back to my early convention days.

(Well, actually, it doesn't. Michael Kenegar makes me think of my early convention days for the purpose of this column. That's just what's known as "segue," a professional writing trick that I only advise you use if you're a seasoned professional. Otherwise you might sustain serious injury.)

The first comic book convention I ever attended was a New York comic book convention run by a fellow named Phil Seuling. Phil's gone now, and the name might not mean a lot to you; just be aware that he was one of the pioneers of the direct sales market, and there's quite a few comic book stores (not to mention distributors and several comic magazines, including this one) that very likely wouldn't exist if it weren't for his efforts.

I found out about the convention on the evening news. The convention wasn't covered much more differently than conventions are today: A TV reporter stood in front of selected dealers, waved copies of Golden Age comics, and talked about how these former ten cent funny books now went for big bucks.

I was about twelve or thirteen, living in New Jersey (or at least existing in New Jersey) and I was watching the news with my dad. The newscast said that the convention was going to be running for the next two days, and I kind of looked at him with a slightly hang-dog air. And he said, "Do you want to go?

The offer surprised me, because my dad didn't generally think much of my interest in comic books... except at those times when I would produce curious and arcane bits of knowledge from my having read **Detective Comics**. Not wanting to question my good fortune, I said, "Sure."

We took a bus into New York the next day.

Now you have to understand that I didn't have regular access to a comic book store. I'd never even seen a back-issue box. So when we walked into the dealer's room, it was like stepping into comic book heaven. In the medium lighting of the hotel ballroom, there was table upon table of old comics.

It was a tremendous chance to fill in gaps in my collection, not to mention gaps in my knowledge. To be able to read, finally, stories that I'd only seen references to (Marvel in particular was very big on that).

And there were actual comic book creators there. Real flesh-and-blood types to go with the names that appeared in the comics. I had comic books with me for them to sign.

The first dealer we checked out had a copy of the issue of **Uncanny X-Men** in which they got their individualized costumes. We asked the dealer how much it was. He said, "Forty."

Now remember that our exposure to the convention had been limited to the TV news item about big bucks. My father said tentatively, "Forty dollars?"

The dealer looked at him with a mixture of incredulity and pity. "Noooo...forty cents," he corrected.

This came as something of a relief. You see, the news guy hadn't bothered to indicate that some comics were actually affordable. He gave the impression that all comics carry through-the-roof prices.

Often times this attitude still carries through for many newcomers or outsiders, even to this day. Comics equal money. Not only has coverage of comic book conventions remained unchanged in terms of the spirit, but it became even wider spread when outfits such as Home Shopping Network began to push limited and big bucks editions.

At the recent San Diego Con, for instance, I met a mother and her son who were going around getting his comics signed (almost all of them published within the last couple of years.) The kid was about the same age that I was when I went to my first convention. He was likewise looking for autographs (and, I presume, bargains for back issues). However, as I looked at his comics, his mother said, "This is going to be for college."

I looked at her with curiosity. "What?"

"We're getting these signed, and then we're going to hold onto them for a few years and then sell them in order to pay his college tuition."

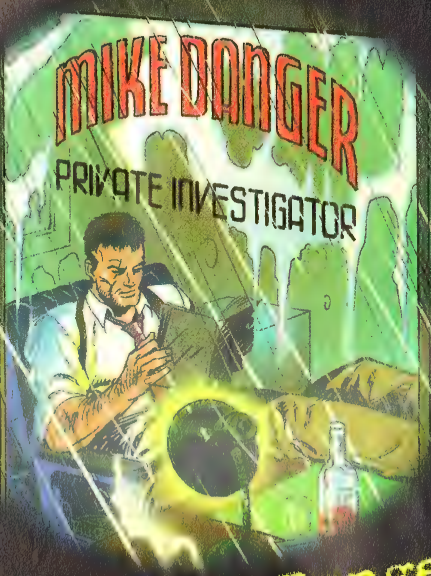
I tried to explain to her that this was a wrong-headed attitude. That it wasn't going to work. That autographed Golden Age books, for example, were in short supply and therefore more valuable... as opposed to recent titles printed in copious amounts. The mom was pleasant enough, but she wouldn't hear of it. "In a few years," she predicted, "people will want these comics and want to pay for them. Sure, there's a lot of them now... but maybe then."

And I saw that it was hopeless. I just pray that her son sets his sights on one of those air conditioner repair schools.

But if it's too late for her and her son, it's not too late for you. The bottom has fallen out from the collector's market. Don't delude yourself into thinking that it's coming back. If you go to a comic book convention, buy the back issues because you just gotta read the story. If you want a book autographed, get it signed because the signature has meaning to you beyond resale value.

I'm not telling you how to think. I'm just telling you how I thought when I was a fan.

And those were fun times. ■



A Date with Danger

An interview with creators
Mickey Spillane & Max Allan Collins

by J.C. Vaughn

MICKEY SPILLANE

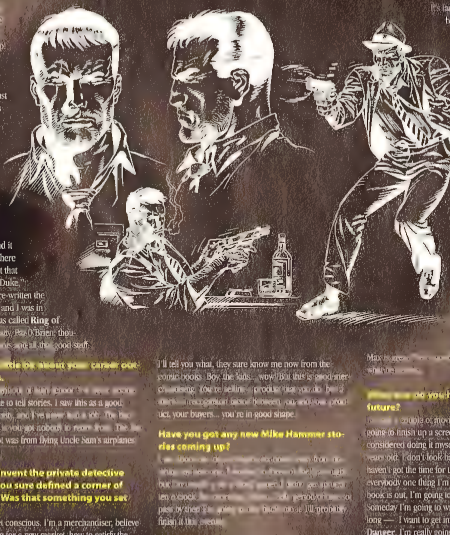
*Few [illegible] so defined their genre, or a particular [illegible] as has Mickey Spillane. From the creation of his first Mike Hammer [illegible] *I, The Jury*, Spillane's hard-boiled [illegible] shooting-style has won him the [illegible] and the disdain of the critics [illegible] rules to stop him. Some of the [illegible] during the launch of **Mickey Spillane's Mike Danger**, his new title from [illegible] comics. *FAN* talked to Spillane [illegible] his Golden Age credits, comics [illegible] future of both Mike Danger and Mike [illegible]*

FAN: You started a career as a writer, but gave it up for [illegible] then fifty years now.

Mickey: Now they call me an icon or something. I don't find that amazing. I send of grew up a little bit in comics.

A lot of readers are aware of your accomplishments with Mike Hammer, but not many of them don't know you have a background in comics.

I started back during the war. It was [illegible] readers for [illegible] Captain [illegible] I worked [illegible] Captain [illegible] I worked [illegible] Captain [illegible] I worked



It's very ... looking ... I'll do ... the book ... you got ... Ultra Violet ... sold a couple ... people come ... from all over just ... to take pictures ... of the car. He ... bought it ... and gave it ... to me. It ... was a ... Hollywood ... thank-you ... card. It ... had a big ... red ribbon ... wrapped around it ... when I got it. There ... was a note on it that ... said: "Thanks, Duke," ... because I had re-written the ... movie for him, and I was in ... the movie. It was called **Ring of Fear** ... you know, Pat O'Brien, those ... sorts of old movies ... and all that good stuff.

It's fantastic! Each page is worthy ... being framed.

So you're pretty happy with the book so far?

It surprises m ... come from ... day where ... pages were ... book for ten ... cents. It's so fu ... though, you kn ... it's a book for ... fifty. I have a ... of Blue Bolt ... I've got three ... one in the ... Three hundr ... and fifty bu ... they are sel ... for.

How do you like working with Max Allan Collins?

Max is great ... comics, you know. He kn ... what he is ...

Let's talk a little bit about your career outside comics.

I turned pro in 1960 or I don't know ... I've never ... all my life. I like to tell stories. I saw this as a good ... career opportunity, and I've never had a job. The ... part about that is you go nobody to work for. The ... salary I ever got was from living Uncle Sam's ... uniform ... during the war.

You didn't invent the private detective story, but you sure defined a corner of that genre. Was that something you set out to do?

I'm very market conscious. I'm a merchandiser, believe me. I'm looking for a new market, how to satisfy the market, and how to keep it supplied. Another thing is writers, especially because nobody ever sees their faces, go down, if you don't sell them, you don't know who the hell they are. Movie stars get old and wrinkled and they can't afford to show their faces, but with a writer you can remain hidden, but you keep on writing. But if people don't know you, they will lose track of you. I have kept myself up constantly. I have done all kinds of TV shows. For nineteen years I did the ...

Miller Lite commercials.

Yeah. Sure. I can't go any place. People know who I am. Which is nice, you have a built in audience out there. But you've got to keep taking on that new generation that comes up. Now all the older people know me, but the kids ten years old or so or twelve, they don't ... remember me from the Miller beer commercials. But I'll tell you what, they sure know me now from the comic books. Boy, the kids ... wow! But that's a good entry ... drawing. You're selling a product that you do ... I ... one hundred percent behind, you know, good product, your buyers ... you're in good shape.

Have you got any new Mike Hammer stories coming up?

I've ... about ... different ... and, some ... from ... which ... series ... I wrote ... [illegible] ... but I'm ... a ... book ... I don't ... go ... [illegible] ... a couple ... stories ... [illegible] ... I probably ... pass by then I'm ... going to ... [illegible] ... finish it this ... [illegible]

What next?

I have to go to New York ... comics ... deliver the book, meet with Mirimax, and ... [illegible] ... New York ... to visit with my friend who ... [illegible] ... during the war.

Let's talk a little bit specifically about the Mike Danger comic book. You've seen the first couple issues...

I think they're great. They're something unusual. When I was in comic books, the artist carried the book, and now the artwork carries it. It shouldn't be that way. It should be a pretty good split. I think we've got that. The paper value today is a thousand times better, than it was back then. It was pulpy, highly degradable paper. But today everything is computer generated, everything's done with computers, the coloring and everything else.

What's next for you, have you lined up for the future?

I've got a couple of movies. As soon as I finish this ... going to finish on a screenplay I have, I've seriously considered doing it myself, but then again, hey, I'm seventy-one, I don't look bad, I don't creep around, I haven't got the time for that kind of nonsense. I told everybody one thing I'm going to do when this new book is out, I'm going to retire back in my typewriter someday I'm going to write ... if we stay up there long enough ... I want to get into one more story for Mike Danger. I'm really going to do this. The idea's been bubbling around my head for a little bit...

We sure hope you do it.

They've got him in the future right now, but I don't ... to write about that future stuff. I'm going to find a w ... get him back to the present temporarily, and then t ... can get him back in the future again.

One of the things that Max talked about the idea of having him telling the hologram version of his secretary, Holly Graham, about things that happened in the past.

No, no. It's better if he could get back with the real ... I don't want to kiss any holograms.

MAX ALLAN COLLINS

I were forgot ed. "Mysterious Traitor [illegible] straight to the point. How did you get involved with doing Mike Danger? Did you go to Tekno•Comix or did they come to you?

...might be best known to readers as ...Dick Tracy newspaper strip for 15 ...soon to be available from DC), and ...Spillane's Mike Danger ...out that's just the tip of the ice- ...written and directed films ...and edited mystery anthologies ...character Mickey Spillane's ...Mom•Courage, EAN style—with ...many projects, and — of course—

PAN: Mike Spillane's Mike Danger is certainly a high profile project in the comics world, but what else should our readers know about you?

Mike Allan Collins: First of all, I've written approach- ...so they are predominately suspense- ...Probably the best known are the ...of detective novels which explore ...me crimes, in a detailed factual way, ...but in a way featuring a private eye, who is actively involved into these real events. The

BLUE EXPOSURE: The first of two new Collins novels based on *NYPD Blue* is set to hit stands in September.

...ne one that is coming out in about a ...**Blood and Thunder**, and it is about the ...Oklahoma Senator Huey Long in 1935. ...in the last several years, I have done a ...ies in novels starting with **Dick Tracy**, ...**True Of Fire**, **Maverick**, and most ...world, which, obviously, is a science fic- ...ook up very soon, in September. I've ...to do two novels based on *NYPD Blue*. ...novels, not novelizations. They are my ...own characters. The first one, **Blue ...**, is out in September.

That's pretty much takes care of the novels. What else have you done outside of comics?

...I've done a number of trading card, ...Eden Sink, and was involved with the noto-

rious **True Crime** trading cards from Eclipse. At Kitchen Sink, I did a number of pop culture oriented things including **Pocket Pin-ups** and a set about the real Elliot Ness and Al Capone called **Chicago Mob Wars**. Recently, in the last seven years, I've been concentrating on movies to a great degree, and a screenplay I wrote called *The Expert* was produced and was on HBO in April '95. That's hitting the video stores about now. It's an action-adventure movie. The suspense film that I wrote and directed myself, a low budget film I executive produced, right here in Iowa last summer, is called *Mommy*. We're negotiations with several distributors right now, and that will be coming out either later this year or early next year in home video, and we hope on your favorite cable channel. That's everything but comics pretty much.

How about comics then?

I did **Dick Tracy** for over fifteen years and that was up to about two and a half years ago at which point I really sort of stepped into many of these other interests that I just mentioned. A lot of that stuff, the novelizations, the movie work, even the trading cards, are things I could think about until Dick Tracy left town. The novels have been an ongoing thing for a long time. Also in comics, I co-created, with artist Terry Beatty, a feature called **Ms. Tree**, and it dates back to 1981. We have published more or less regularly for something like twelve years, and then it's been sporadic but we just determined with DC Comics that we're going to be doing another **Ms. Tree** mini-series in...in this '95

This is '95.

1996 then. I can't keep track of this stuff. Also at DC, with Terry, I'm co-creator of a costumed character called Wild Dog that had a successful mini-series, a run in **Action Comics**, and a special a few years ago. We did a pretty good shot of Wild Dog, and then I also did the Batman comic book for about a year. I had the suicide slot following **Batman Year One** by Frank Miller and David Mazzuchelli. There was a Batman comic strip for a while, not too long ago, and I wrote the bible for that, and wrote the first story. [Something in the works, but it isn't going to be out until '96.] It's a Batman Eisnerish project called **Scar of the Bat**, in which Elliot Ness meets a Batman, and that is drawn by [Mike Danger penciller] Eduardo Barreto. That was where Eduardo and I first worked together. We were beginning work on that project when we were talking about who the artist should be at Tekno•Comix. I let them know that Eduardo was doing this fabulous job on the Batman Elseworlds.

That's a pretty darn good list of credits, and a lead into...

Is there room for the article now?

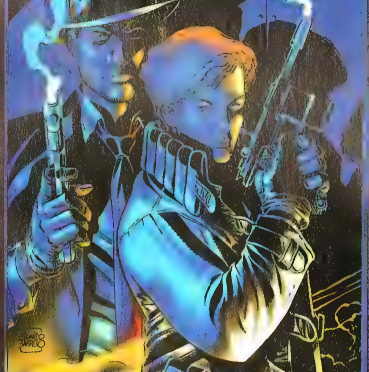
Mickey [illegible] something that we share. It's a [illegible] and also, we are in a very small group. [illegible] writers who have worked comics. It's not a very large group: its him and me, Dashiell Hammett, Raymond Chandler, and just a very small handful of mystery writers who've dabbled in comics. We began kicking around the idea of doing Mike Hammer in comic book format, and we were talking about doing it maybe in a **Classics Illustrated** kind of fashion, and while we were talking about this, and it was pretty serious, out of the blue I got a call from Marty Greenburg at Tekno Mickey and I had done several anthologies for Marty. There's one called **Murder Is My Business** that Dutton published late last year. It was pretty successful, and we've done two more that are in the can. Marty's [illegible] anthologies in the country. He does a lot of science fiction and he's also one of the editorial guiding lights at Tekno•Comix. He's part of the brain-trust there, and he called me and said, "Do you think you and Mickey could come up with something for Tekno•Comix?" At this point they were just in their earliest stages. I knew that the thrust at Tekno was that they were going to get name talent... superstar talent, people like Isaac Asimov, Neil Gaiman, Gene Roddenberry, John Jakes, and Leonard Nimoy. Mickey was an obvious choice, so I went to Mickey and discussed it, and the kind of fractious schism to get back and forth across. It was something we had talked about, and that's one of the reasons why we're so serious about Mike Hammer project. But, there was a the fly in the ointment. Tekno wanted a science fiction aspect to the feature, and Mickey was very uncomfortable with taking Mike Hammer into the future. There were also some other licensing concerns, there were some TV movies in the works, one of which has already aired now, so I went back to Tekno and said we will come with something but it's going to be something original. The trick was it needed to be science fiction and yet the same time I felt very strongly that it had to be a genuine Mickey Spillane story.

Otherwise, there's no point in using his name.

It'd be false advertising. We'd just alienate the people we pulled in. So I've put together five or six different possible scenarios for taking a Mike Hammer-style character into a future setting. One of the things was, I toyed with was the great-grandson of Mike Hammer; some things like that. But the one that appealed to Mickey was the use of Mike Dunger, who as you probably know was the prototype for Mike Hammer. Mickey developed him in the forties between the war, but there was a slump in the comic book market after the war. He decided to transfer the character over into novels and he changed the name and changed some of the particulars. But Mickey's always had this affection for the comic book version and he was Mike Dunger. The last completed story [illegible] reach to go. I came over and wanted to do a [illegible] Buck Rogers or a Flash Gordon type thing. Dunger and thrusting him from the [illegible] comic books up into a very sterile and pristine [illegible] Mickey really took to that and we discussed [illegible] it. We sat down in one of his [illegible] South Carolina and kicked some ideas around [illegible] and that's pretty much the afternoon that I came up with From While I've worked in comics a few times [illegible] as my credits, I've never worked directly in [illegible] fiction [before the **Waterworld** novelization].

How do you feel about the issues we've seen so far?

I'm extremely pleased. I did have a hand in the selection of the artist. As I mentioned, I recommended Raymond Barreto based upon the work he did on the John Jakes/Batman Elsewhorlds project. Then I suggested several others but one of them was Steve Leialoha, who's been a good friend of mine. We've appeared at [illegible] called Seduction of the Innocent over the years, the San Diego Comic Con and elsewhere, and I think he's one of the best inkers around. He's done a very good job on the book and it's been very well colored. It's very, very slick. We were extremely fortunate to get Frank Miller to do the first cover. I think that really helped a lot of interest and brought in a lot of people who might otherwise not have tried us. Hoping upon hope what I'm hearing about the sales figures, these people have stuck around. Frank is a self-professed Mickey



Many younger readers might not know what a big influence Mickey's had on many creators.

A lot of people don't see it because they don't see a necklace with Mickey's name on it, but a generation was influenced by Mickey in terms of the way a story is told, and they are [illegible] memory of the Mickey [illegible] they need to know [illegible] forties and early fifties. A Spillane reader is going to [illegible] very fiction, but somewhere [illegible] Mickey with his pain, and [illegible] of sex and extreme [illegible] violence.

Going back to Eduardo's art, Matt Sin and Steve draw great people and grotesques – sometimes a difficult balance to get together. Do you think Mickey is one of the successful story?

For me, he's [illegible] really important because [illegible] have] a good deal of [illegible] him. I'm writing a book of [illegible] stories, or trying to, and [illegible] the pieces is [illegible] quality of the writing. It's [illegible] have a good artist to create [illegible] for me, then you have a [illegible] to capture to be [illegible]

Even though you've known Mickey for a number of years, it's got to be incredibly cool to work with him, hasn't it?

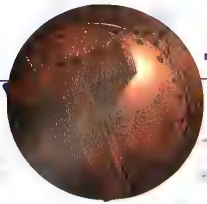
It's [illegible] even describe, but it [illegible] mind for me. I had [illegible] that Mickey would entrust his name [illegible] and he's been very, very complimentary about what I've been up to, but more than [illegible] for me to even describe this because he [illegible] better who made me want to be a writer [illegible] to this day, a fan and a collector of his work. It [illegible] fun to no end. But he also, and this [illegible] the most bizarre aspect of this for me, is my friend. It's not out of the ordinary [illegible] a social phone call from Mickey just asking [illegible] and how the family is. My son is his [illegible] pleasing to me, it's one of the most special things that ever happened to me. There is no question about that. There is a guy that I played with absolute hero worship, to the degree of building a career on my admiration for him and his work, and then what would have happened if he had turned out to be a real bastard? There are plenty of really talented, creative people who are total jerks, but he seemed, on to be one of the greatest guys I've ever met.

What else would you say to describe him?

He's a live wire. He's explosive. You never know what he's going to say, and I certainly would never want to cross him, but he's got one of the biggest hearts I've ever encountered. Have you talked to him yet?

No, I'm talking to him next.

He's full of stories. He's got all kinds of stories. All I can tell you is every time I think he's trapped me in a corny, utter hell story, I stumble into something that confirms that every word he said was the truth.



TEKNO•COMIX SPECIAL REPORT

August marked the launch of Tekno•Comix's latest title, Isaac Asimov's I-BOTS. This new superhero team is the latest vehicle for the artistic talents of the man who may be the team artist supreme, George Perez. Perez began his career 21 years ago, and has been a perennial fan favorite since, best known for his work on such popular titles as Wonder Woman, Avengers, and The New Teen Titans.

George Perez on

ISAAC ASIMOV'S

I-BOTS

FAN: You have a lot on your plate right now with UltraForce and the crossover books you're working on. What drew you to Tekno and Isaac Asimov's I-BOTS?

GEORGE PEREZ: Well, Isaac Asimov is obviously a sheer reputational load. I was interested because I wanted to have an Isaac Asimov project in my resume. I was actually rather surprised that the project was so superhero-oriented. I didn't know what to expect. At the time, the title of the project was unknown, and I had gotten what basically had been a superhero teen book. It made me understand why they wanted me for this project, my reputation for superhero teens was pretty well documented. Interestingly enough, one of the things that I had been reading as some night time reading was a book of facts. I forget the exact title, it's just a listing of facts in categories that Isaac Asimov collected during the course of the years. It was interesting that I was reading an Isaac Asimov project at the same time that I had gotten the offer.

Quite a few artists on the market today have come on the scene without any formal art training. As a self-taught professional,

PSY-4

What advice would you give them?

As a self-taught professional, the one thing I could tell them is that you basically only end up being as good as your teacher unless you're willing to, in lieu of getting a formal education, get books on various types of art procedure... perspective. I mean, fold and clothing. No matter what type of art you are going to do, particularly comic art because you never know what the writer's going to ask you to do, get a real education in drawing normal things and don't just learn to draw from whatever the comic artist you happen to be fond of is drawing because then you'll only be a copy of another artist. Build up a reference library. Writers have said the best way to learn to write is to read a lot. Ditto in this case. I have a reference library that's three bookshelves large and growing. I'm going to CD-ROM to save space because I don't have any more room for all the books that I use constantly for references. You never know when you are going to be asked, like as I was in my early career, about a story where the characters went to the Wild West. It's equivalent of an actor being asked if he can ride a horse. If he says no, he loses the job. Well, if I had said I couldn't draw a horse, I'd lose the art job. Of course, I took on the project and I quickly went and got references on horses, which I still have to this very day.

RADIANT

Did you ever see yourself penciling a book featuring all of the Tekno characters?

If not a book, at least a pinup. It's one of those types of things where I always feel insulted if they don't consider me for these types of things! I have been asked to do pinups whenever there's a call for a lot of characters. **Crisis On Infinite Earths** had every DC character at the time. I've yelled to do a Marvel book that has all the Marvel characters at the same time, but Lord knows I've tried to squeeze them in whenever I can.

It seems with the possible exception of Sachs and Violens, you only work on superhero titles. Is there any other genre you're interested in?

I often like science fantasy. It's more visual than science fiction is sometimes open to. Basically anything. I would like to try at least one Western because I've never done a full one. I had the **Avengers** (in the west), and at the time I was just starting in the field. I really didn't know if at much about drawing that kind of style, that kind of realism. I think that's one of the fun things about collaborating with other writers. Then they'll surprise me because many times if I'm writing a book that I'm drawing, I may be catering to my own abilities or what I know I'd like to do as opposed to something I may like to do but didn't know. I'd like to do until somebody suggested Sachs and Violens is an example. It was a kinky, urban crime story which was a lot of fun to do, but whether I would have done it on my own initiative I don't know. Working on **Jurassic Park** as the inker, I was never strong on dinosaurs because I was never called to do dinosaurs, but with Gil Kane providing the basic artwork to work from, it was kind of fun. I'd never done dinosaurs before. Maybe I'll think of doing another dinosaur story... it's something that could be an interesting thing to do in the future.

KILLANE

Speaking of the future, do you see I-BOTS as a long-term project for yourself?

Well, I am only committed to the first six issues out of sheer workload. I have to work on some creator owned stuff. Eventually, I'll have to push the old back burner more and more!

STONEWALL

But this one was one of those. "Oh, you can't turn it down quite yet." So that's what I did and I put other stuff on the back burner. Still, for the six months, it's a guarantee. Beyond that, I don't know.

Most Tekno titles deal with future circumstances. Where do you see the comic industry in the future?

Well, my fear is comic as commodity as opposed to literature, which I think the backlash of that thinking might curtail that eventuality happening sooner than later in which people are buying it for every reason except reading. The thing I enjoy about comics that are done by smaller groups is that they tend to be a little more chancy. They tend to take a little more risk, doing stories that you wouldn't see in mainline. What I see in the future is that it's going to be a real mixed bag. It's going to be those comics that are done strictly to please corporate minds and to produce a profit, which doesn't mean that they aren't going to be good, it just means that they are going to be basically catering to what's hot at the moment. It will be very trend conscious, while other companies and creators work on their own in order to try to put a little more meat on the bones and try to provide books which are entertaining, hopefully thought provoking, visually stimulating, and, with any luck, long lasting. When you get down to how long comics have been around, we've come a long way in a short time. We've also escalated in price a good deal, too. We have to be very careful on that because when you consider inflation rates, comics are actually running a little ahead of inflation rate. We have to be careful not to price ourselves out of the market. Another fear I have is that comics are costing a little too much when you consider you get a video movie for a lot less. I think that's something that may change as time goes on, if the market demands it. Again, I haven't heard that many people protest it to the degree that if you put out a dollar comic that they will buy that instead of a more expensive book. It really depends on if the quality is there, they'll pay for it. Our job is to provide their money's worth, whether we consider it worth a $1.25 or worth $22.45. If they think it's worth it, then we've done our job. If we don't, we have a lot of rethinking to do!

IT AZURA

Let's hope they come out in droves for Isaac Asimov's I- BOTS.

No one likes to perform in a vacuum!

GRAND PRIZE (1) AN ORIGINAL PAGE OF ART FROM MICKEY SPILLANE'S MIKE DANGER, A MIKE DANGER GUMBALL MACHINE, A COPY OF MIKE DANGER #1 SIGNED BY MICKEY SPILLANE, MAX ALLAN COLLINS, AND EDUARDO BARRETO, AND A MIKE DANGER POSTER OF THE MIKE DANGER #1 COVER DRAWN BY FRANK MILLER, SIGNED BY MICKEY!

FIRST PRIZE (3) A PLATE SIGNED COPY OF LEONARD NIMOY'S PRIMORTALS #1 WITH A PRIMORTALS TELESCOPE AND DESK CLOCK

SECOND PRIZE (10) LADY JUSTICE #1 (ALTERNATE SIENKIEWICZ) COVER WITH MATCHING WOODEN GAVEL

MICKEY SPILLANE'S MIKE DANGER

CONTEST

After reading about all the incredibly cool stories in the works at **Tekno • Comix** in this issue of **FAN**, we're giving you a chance to win your very own piece of the Tekno universe! We've got an original page from **Mickey Spillane's Mike Danger!** One **Tekno**-minded fan will sneak away with this treasure to hang on his or her favorite wall (or perhaps that wall you've always hated). Plus, we've got a bunch of other **Tekno** loot, including **Lady Justice** gavels! The **FAN** staff has discovered that these gavels are not only perfect for calling editorial meetings to order, but they also make one heck of a comic book tenderizer. (You do tenderize your fine comics, don't you?)

Fill out this coupon and mail it to:
Gemstone Publishing, Inc., Tekno Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

Name_____

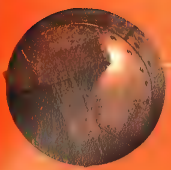
Address_____

_____

Phone_____ Zip_____

Age_____

No purchase necessary. Print your name, address, and telephone number on the entry coupon or a 3 x 5 card and mail it to: Gemstone Publishing, Inc., Tekno Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. All entries become the property of Gemstone Publishing, Inc. and cannot be returned. Entries must be received by November 1, 1995, which is the closing date of the contest. Winners will be selected by a random drawing to be held no later than November 15, 1995. Winners will be notified by phone or mail by November 30, 1995. Odds of winning will be determined by the number of valid entries received by Gemstone Publishing, Inc. by the closing date of the contest. **One entry per person**. Contest is open to everyone except employees and their immediate families, or agents of Gemstone Publishing, Inc. or Diamond Comic Distributors, Inc. Estimated retail value of prizes is as follows: Lady Justice book & gavel: $9, Primortals book with telescope and clock: $40, Mike Danger book with poster and gumball machine: $60, original page of art: $200. All local, state, and Federal taxes will be the sole responsibility of the prize winner. All prizes will be awarded. Gemstone Publishing, Inc. reserves the right to substitute prizes of equal or greater value for those listed above. Prizes will be awarded in the name of the contest winner only and are not transferable. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected, or damaged entries. Winners agree to allow their name, photograph, and/or likeness to be used by Gemstone Publishing, Inc. for promotional purposes. This contest is void where prohibited, regulated, or restricted by law in a manner inconsistent with its purpose and rules. For the names of winners of all prizes offered, send a self-addressed, stamped envelope with your request to Gemstone Publishing, Inc. at the address above. Leonard Nimoy's Primortals, Neil Gaiman's Lady Justice, and Mickey Spillane's Mike Danger are ™ and © 1995 BIG Entertainment, Inc.



One of the most successful historical fiction writers of recent times, John Jakes' roots are actually in science fiction. He recently created **John Jakes' Mullkon Empire**, a wide-ranging tale of intergalactic waste disposal (really) for Tekno-Comix. While hard at work on a new book, Jakes took some time to talk to **FAN** about recycling, conspiracy theories about the moon, **Planet of the Apes**, and why the South lost the Civil War.

John Jakes Takes Out The Trash

by Joseph P. Rybandt

JOHN • JAKES'

MULLKON EMPIRE

FAN: The fans of Mullkon Empire probably aren't as familiar with your other work, such as North and South and The Kent Family Chronicles, so maybe you could tell us a little about some other non-comic, mainstream work that you've done.

John Jakes

JOHN JAKES I go back to the 1950's when I sold my first book, it was a thirty thousand word juvenile. I was at senior in college and I have been writing books ever since. I probably did over sixty of them before I even began the **Kent Chronicles**. I did a lot of genre work, some mysteries, a couple of westerns, and about two dozen science fiction novels, most of which were paperback originals. A lot of them are long gone, but I paid my dues in the novel field for a long time before the **Kent** books came along.

Out of that large body of work, what would be your favorite?

You know it's extremely hard to pick out a favorite book. It's usually the book I'm working on at the moment. I liked all of the **Brak the Barbarian** fantasy novels and short stories that I did. The loyal fans still come up to me at book signings and say "when are you going to do some more **Brak** stories?" I say "well, if I ever get time." I liked the **North and South** trilogy very much, and of course I like most of the **Kent** books. I like some of them better than others, but it's very hard for me to pick out a favorite.

Could you go a little bit more into the work you did in the sci-fi field?

I actually sold my first short story, the first piece of writing where I was ever paid, a 1500 word science fiction story for $25.00 in April of 1950. I was eighteen at the time, and it was a story about a demonic toaster. Nobody believed it was demonic except the poor guy that owned it, and he was proved right at the end. I grew up on science fiction, and I did a variety of science fiction novels. I did a couple of young adult science fiction novels. One of my favorites is a novel about a future America that's so

...ent percent of the population was permanently ...they never stopped. I did sort of a family saga, ...three novels at Ace Books, about a far future in ...ir survivors were the original corporations from ...mutated into these great inter-galactic power ...I've done all kinds of things.

Our associate editor assures me that you are the same John Jakes who wrote the movie adaptation of *Conquest of the Planet of the Apes*.

...t was the low point of my career.

A low point?

I was ...ready to quit after that. It was like two weeks of work ...I thought after twenty-five years if the best I can do is ...people's work, then maybe I ought to hang it up.

So it was a low point in the sense that you weren't working on your own material

Right ...t was that I didn't feel I'd progressed very far. In fact ...progressed backwards. A couple of years later the ...vent books came out of the typewriter and the rest ...

Definitely. So, are you a fan of the Apes movies?

...the sci-fi channel is one of my favorites

As a veteran of the earlier sci-fi days, what do you feel about the current state of sci-fi?

...started going with my wife for instance, I was the ...of the sorority house because I projected confi... ...there would be a man landing on the moon by ...back in 1951. Of course, I'm glad to see that ...has not only had a lot of its early ideas validated ...on, but has actually become respectable and ...the current stuff. I don't have a lot of time for ...of any kind, but I've read Neal Stephenson and ... To me they're a lot better, and a lot more ...than many of the so called mainstream writers ...day.

What about the other media aspects of sci-fi, such as television and movies. Do you follow what's going on with that?

...even took my grandson to see *Dredd* and I tape ...shows fairly regularly

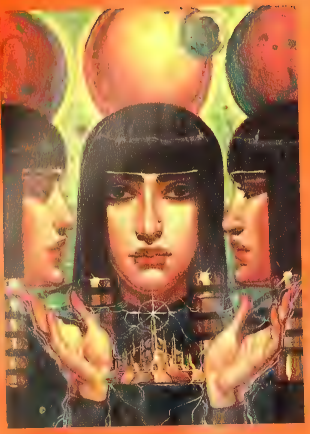
Once you start with something do you find it hard to give up?

...one of the greatest thrills of my life was back ... *Star Wars* on the second day that it was released; ...shot of the space ship coming in from over the ...was one of the most incredible things I've ever ...come a long way from the *Plan Nine from Outer* ...plates thrown across the camera every once in a ...

Do you believe that we landed on moon?

...went to see *Apollo 13* with some friends, and my ...friend was pulling out that old stuff. He was only ...find that impossible.

So if we did, why do you think we don't go



"...I'm glad to see that science fiction has not only had a lot of its early ideas validated and improved on, but has actually become respectable and accepted."

John Jakes

back there more often?

Cost, and I suppose because there's no practical benefit to be seen. How long can you explore these rocky places? How much can you learn?

Does *Mullkon Empire* mark a plan to return to sci-fi?

Well, I really am still hard at work on historical novels, and I would never say never, but this came along as a really terrific break from the other work because finally I had something I didn't have to spend six months researching. So it was great fun to do. If the **Mullkon Empire** concept ever goes far enough to be translated into books, I would like to be involved in at least planning them. I don't think I'd have time to write them, but I certainly would want to have a very heavy hand in charting the course they would follow. So we'll see what happens.

Since the concept behind Mullkon Empire deals with inner stellar trash, we need to know if you recycle.

Of course! Once a week we go to the recycling center. We don't have curb side pick up here in Hilton Head yet. The town government is a little slow.

At least you're making the effort. Even with your lengthy experience in sci-fi, as well as writing in general, you haven't had a whole lot of comic experience.

No, almost zero. Roy Thomas, the former editor of Marvel, is a friend of mine, and we got acquainted fifteen or twenty years ago. I can't remember how it came about, but I plotted a **Conan** story for him. Then Roy took a couple of my **Brak the Barbarian** stories and turned them into comics. I had no hand in that. I only did that one job for fun years ago.

So why put the Mullkon concept into comics?

Well, I was approached by Dr. Marty Greenburg. He is vice president of Tekno, and an old, old friend from my science fiction days who's reprinted dozens of my stories in his anthologies. Marty called up one day and told me that Tekno was bringing in authors to come up with concepts for comic books. I was really intrigued. I've said many times since that I really have twelve reasons for doing it. Number one is I love science fiction but the other eleven reasons are my eleven grandchildren. The oldest ones are right in the comics' age, and while they sort of know that grandpa does those big successful novels, since I've come into the comic field, I've become a real hero. I'm big stuff to these fifteen year old boys. I mean, I talk to them at the dinner table about the characters, and they're really into it.

So is your part on the creative end of Mullkon Empire done?

Yes, basically it really is because they turned it over to John Watkiss and Kate Worley. Although I've been in contact, I see everything as it comes along through the development process just as a courtesy. Once in a while I make a comment, but Tekno's been wonderful about keeping me informed, and I love it.

Sounds like a good working relationship.

Tekno has been terrific about it. My wife and I visited Tekno for a day and got to see the whole operation, and meet everybody, it's been a real pleasure. I sure have enjoyed it, and I think John Watkiss is just fantastic. When I saw his first sample sketch, I said this guy is great. They found the right one.

You obviously don't have much time to read anything, but do any comics work their way into your reading stack?

Occasionally over the years I've picked up a trade paperback, you know like Frank Miller's **The Dark Knight Returns**. When I was up doing

...e North, two or three years ago, I picked up on Neil Gaiman, ... I heard of. I went into a comic store and bought several of the Sandman series, and more recently, because of his work with Tekno, I ... al of the **Sandman** trade paperbacks, and I read those with ...

With work like *North and South*, how much goes into that from start to finish?

... two and a half years. The first half is full-time research, full time ... reading, making notes. The last half of the time is the actual writ... ... even during actual writing I have all my research materials at ... constantly looking at them, consulting them. It's been a lot ... I've been able to put my notes on computer because now I can ... with just a couple of key strokes with key words, where I used ... through piles of papers.

How closely did you work with the *North and South* television mini-series?

... time I have very good working relationship with David L. Wolper, ... is a famous producer, you know *Roots* and *The Thornbirds*. ... good from the beginning, cutting me in on the scripts and ... in on the planning process and always listening to, if not nec... always saying yes to, my suggestions. I didn't get involved with screen ... had no interest in that. So my involvement there was not all that time ...

Do you think the South could have pulled it off?

... Civil War?

Yeah.

...

No way?

...

Impossible?

... of a few cards had fallen a different way, maybe. If there had been ... of the Confederacy by England of course. They got within striking ... but never close. If Jefferson Davis had not believed he was the mili... under and that perhaps let Robert E. Lee call the strategic shots, ... credit Jefferson Davis as much as anyone with the Southern defeat ... very clearly high handed in his military decisions. Of course he was a ... graduate, so it wasn't that he wasn't without experience, he just ... as generals do what they did best

Well, let's move to the present and find out what your new book is about, which I find out you're writing as we speak.

... is the sequel to **Homeland.** It's the start of a new family saga about ... American family in the twentieth century, and this is the second book that ... probably take me at least another six to eight months to finish. That's ... I'll care to say about it, other than it picks up some of the characters ... **Homeland** and carries them up to World War I.

When you're writing, since the process takes you so long, do you disappear for months at a time, or...?

... I've learned how to work and shut out the distractions, and then ... the computer and have a little time for relaxation. I tend to be a little ... exclusive when I'm writing a big long book, but not much, because I ... need a break from the work every few days.

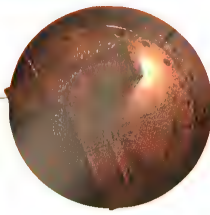
One of the things that comes to mind whenever I think of an author is the movie *Misery*, the rituals that the James Caan character would go through when he would finish a book. Do you practice any such rituals?

... my wife and I go out and have a great big dinner with a super expen... bottle of wine, but that's about it

Sounds good to me. ■

"I tend to be a little more reclusive when I'm writing a big long book, but not much, because I find I need a break from the work every few days."

John Jakes



TEKNO•COMIX SPECIAL REPORT

NEIL GAIMAN'S TEKNO TITLES

BY
SCOTT BRADEN

Rick Veitch is widely regarded as one of the most uncompromisingly creative talents in comics today. At Epic he wrote and illustrated The One and Heartburst. At DC, he completed a long run on Swamp Thing. As a self-publisher of Roarin' Rick's Rare Bit Fiends, and now at Tekno•Comix, Veitch continues to push the creative envelope as writer of Neil Gaiman's Teknophage.

NEIL GAIMAN'S
Lady JUSTICE™

NEIL GAIMAN'S
MR. HERO
THE NEWMATIC MAN™

NEIL GAIMAN'S
TEKNOPHAGE™

FAN: You have made the Teknophage out as one helluva manipulator. Are we going to see anything or anyone actually take the Teknophage on?

Rick Veitch: Yeah, it builds to this assassination attempt. There's this thing going on inside the Phage building which is a bi-product of the steam niche my process, and it's like this pure life force that's coming right out of the fabric of space and time. It's growing inside the Phage Building, not unlike cancer or a tumor, except it knows if it's going to survive, it has to kill the Phage. So it tries to bring people in to act as it's agent to destroy the Phage. Our heroes in the first six issues, Rob Nichols and Claudia Cassidy, are two of the people chosen to try to get close to the Phage. They're given the weapons they need to kill him, and the whole thing ends with this big confrontation

How are the story arcs going to work?

What's happening is a number of different writers are going to be working with the character, and my contract was for the first six issues, so I conceived of those as almost like a graphic novel. Paul Jenkins is going to do a four issue run when I finish, and then I believe that Bryan Talbot is going to take over as well.

Why does the Phage have Mr. Hero's hand always at his side? Is it a trophy? Or is it something more?

It's a hunt of a story arc that's coming up in which Mr. Hero has to go back to Khalghoul to get his missing hand. There's a deep connection between Mr. Hero and the Phage. I think readers will find out around issue fifteen or **Mr. Hero**, but don't hold me to that. You find out who Mr. Hero was when he was on Khalghoul, why the Phage has his hand, and why the Phage is deeply interested in him

Are you going to have the Phage make a play for the Earth series?

Oh yeah. What we're working towards is that the Phage is right at the beginning of his invasion of Earth, and it's a long, slow process, not unlike when Darkseid went after Earth in the **New Gods**. The Teknophage is a real chess player, and he moves things piece by piece. One of his strategies is to create a Teknophage character in the popular culture of earth to pave the way in everyone's minds for what's coming. The Teknophage popular culture cha

acter still be a very sanitized version of the guy we're familiar with who's eating people alive in Knightfall. But it's all the trick to set everybody up for the coming invasion

Does Tekno-Comix give you a lot of freedom?

Actually, yeah, and I didn't think I was going to [get such freedom] because usually with a start-up company like this, they keep a real hands-on approach to the characters. But for some reason they seemed to pick up on the wave length I put the Phage on me. I guess it was in my hands. Working with [Tekno Editor-in-Chief] Ed Polgardy, who's got to become one of the great editors in comics, has just been a joy. And I don't think they've changed more than a word or two in the whole six issues that I've written.

Will you be doing anything else for Tekno?

We've planned more Teknophage stuff, though my main goal in life is to do **Rare Bit Fiends**, my self-published dream comic. I tend to try to take one or two mainstream comics jobs on the side, but not more then I can really handle. So right now that means I'm to write one book a month. I've done my six issues of **Teknophage** and looks like I'm going to be doing **Bloodstrike** for Extreme for a few issues, and then I'll probably be back doing **Teknophage**. I know that Michael Zulli really wants to draw the character, and he and I are planning a **Teknophage Christmas Special** for 1995. I will be an extra double-sized issue that would play around with all the various Christmas myths like **A Christmas Carol** and **The Grinch Who Stole Christmas** and all that kind of stuff with our guy, the Teknophage.

What do you think of the alternative market now?

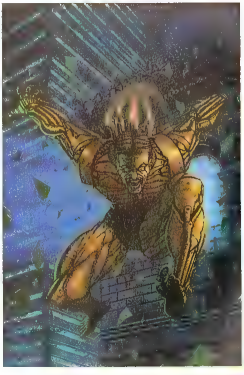
It really seems to be happening. We were in San Diego at the Comic Book Expo where all the retailers come, this was before the regular Comic Con, and we had this little independent comics panel. Me, Don Simpson, Baton Lash, Paul Pope and Maria Laphan. We just getting a little panel together talking to retailers. There was standing room only. We had over two-hundred retailers show up while Marvel Comics were giving their panel right down the hall, and they only had seven retailers. They're finally ready to look at independent comics, because out of all the comics in America right now, the only growth is independent and self published comics. We might be heading for a growth period of possibly a Golden Age. Maybe I'm jumping the gun a little here, but there's a lot of really cool comics being done in the independent side of the market right now and I think once the retailer base and a distributor base is set up to actually get these comics out to the people who want them, we might see a flowering of that side of the art form for the first time since the early eighties.

You're working on Bloodstrike... that's interesting. What angle are you going to take on it?

Well when [Extreme] asked me to do a book, I said only if you'll give me the worst and lowest book you got... the one no one else wants to do. They said, "Have we got a book for you," [laughter] and they sent me **Bloodstrike**. But the deal was they give me their lowest book and they let me do whatever I want. I sat down and read **Bloodstrike**, and I instantly saw what I wanted to do with the character because he's a dead superhero, and I'm going to play around with the death of superheroes, which seems to actually be going on in the real world and in comics right now, and just play it to the hilt in the pages of **Bloodstrike**

Will you be drawing it as well?

No no. I'm only going to script it, but I'm going to give it the full script treatment. I'm not going to dumb it down like a lot of writers seem to do when they take on an Image book



Bryan Talbot, the acclaimed writer/artist of Dark Horse's **The Tale of One Bad Rat**, now adds his illustration to the swirling, ethereal mysteries of the **Teknophage**. He created, wrote, and drew **Brainstorm Comix, The Adventures of Luther Arkwright** , as well as worked on **2000 AD** and **Nemesis the Warlock**.

FAN: What brought you onto Teknophage?

Bryan Talbot: It just came along at the right time really. I was finishing **The Tale of One Bad Rat**, which I've been doing for Dark Horse. I was looking for another project. I like to alternate my work, like write something and then draw with a writer. It just sort of came along at the right time. It was great. It was nice to go back and do science fiction in comics again

What is it like to work with Tekno? Do they give you a lot of freedom to do what you want?

Yeah, I can't speak for the other people, but I know that Rick and I on **Teknophage** have been left almost completely alone. They have given us total freedom on it. And the only input from the editor has been suggestions for improvement rather than imposition of restrictions. It's been great

Can you tell us about your upcoming story arc?

It's not definite yet. I've got a couple of ideas with Ed [Pulgardi] and we've got to talk those through. One of them is, show people parts of the Phage building that they have never seen before, and talk about the different social structures in there, and at the same time tell an exciting story, of course [laughter]. The other one was an idea for a long story to run about ten to twenty issues. Something that I could just plot out roughly and then different artist and writer teams could be brought in to do the individual bit. A sort of a binding epic story.

You've worked with both Rick and his brother, Star Wars author Tom Veitch. What are the differences between how they work? You worked on The Nazz with Tom, didn't you?

Yeah. The big difference is in approach, I suppose. Rick takes a lot more from his dreams for his stories, which is really good because you have someone who's imagination is superb. I think Tom is more structured and more organized in his storytelling. They both tell good stories. I thought that **The Nazz** was one of the best post-**Watchman** super hero storylines to come out.

It wouldn't be a good thing if we asked which one you liked working with better?

I couldn't really. [laughter]. The other brother would never speak to me again!

You worked on Sandman and Hellblazer for DC. Do you plan on doing anything else for them in the future?

Yes. I am currently writing a four issue story arc for **The Dreaming**, this thing that's replacing **The Sandman**

Any hints of what it's going to involve?

I'm not allowed to tell you. Basically it's a romance story. At the moment, the title may change, but it's working title is "Weird Romance," so that might give you some idea

What attracts you to a project?

I've always wanted to do as wide a range of things as possible. I've done comedy, comedy-adventure, I've done some serious stuff like in **The Tale of One Bad Rat**. I've just always wanted to do a wide range of stuff. So I wouldn't rule out doing **Superman** at some point in the future, but I'd rather work on something that hasn't been done before

How important is the chemistry with the creative team? You and Rick seem like you're having a lot of fun. Teknophage, no matter how dark it is, it's a fun book, even while he is digesting that man for two issues.

Wait until you see him sick him back up again in #5! We work quite close. As I am penciling it (and I've worked this way with Neil Gaiman on **Sandman**), I'll be faxing them pencils all the time and they'll be seeing things in the pencils and writing it into the script. What I always like to do on any project is, before it's actually been written, is sit down and talk it through. The original proposal for the Nazz is very, very different from how it ended up. Basically, Tom stopped here for a week with me here in England, and we talked

"I like to alternate my work, like write something and then draw with a writer."

-Bryan Talbot

Bisseyed. With Rick, he'd structured it before I was brought into the story. But still I think I have quite a bit I brought to it. It's been done

Were you disappointed about not winning the Eisner Awards?

Well, no, not. I don't think I would have been as disappointed if I hadn't actually been at the ceremony. I mean I was sitting through it for two hours in excruciating torture [laughter], because you didn't know whether you were going to win them or not. One of the awards I was nominated for was Best Writer/Artist which comes right at the end. I sat next to Mike Mignola, waiting at the same table, who won it. I don't want to say that Mike Mignola shouldn't have won the award or Frank Miller... they both deserved it. Afterwards, I got a lot of support and praise for **The Tale of One Bad Rat** from well known artists as well as fans, so it wasn't too bad.

Angus McKie came to the attention of many readers as colorist on Frank Miller's and Dave Gibbon's **Martha Washington Goes to War** where his range of colors was so broad as to be scary. Like many of the other creators involved in exploring the Neil Gaiman — Tekno worlds, McKie is testing the limits of the creative process in his work.

FAN: How did you get started in comics?

ANGUS McKIE: Until the last year or two, my involvement in comics has been a bit haphazard. I've known many comic professionals, such as Dave Gibbons, Brian Bolland and Bryan Talbot for years since we were all comic fans. Most of them went on to draw for mainstream publishers such as Fleetway, in the UK and DC in the US. I've never really worked full-time in comics. Throughout the seventies and eighties I earned my keep as a book cover illustrator. In between commissions I painted color comics for the French market and for Heavy Metal in the states.

What brought you on to Teknophage?

I suppose the way people in my position get work is really through a network of friends and professionals I've come across one another up and says, "Hey, what are you doing now. Do you want to work with me on such and such?" That's how **Martha Washington** came about. I think Rick Veitch originally called Dave (Gibbons) and Dave put him in touch with Bryan (Talbot) and Bryan got me involved.

What about the book appeals to you?

I was quite interested that the book is quite unconventional in many ways. I was interested that Rick Veitch was involved because I know Rick's work from back when he used to do underground comics. The people that work at Tekno have picked up a lot on Rick's ideas. I thought it was really funny that the first episode of **Teknophage**, on the inside front cover, they printed a quote from the **Communist Manifesto**... [laughter]

It seems like they give you all a lot of freedom, and as far as the tone and quality of the book is concerned, and it really shows.

Yeah, I like that mixture of savagery and humor. It's a bit like life really. I was interested in the fact that Tekno made a deliberate decision to have recognized writers involved in their comics. There's a lot of comics around that look great but don't have the content to match. To my mind, comics have a problem similar to to film, there is too often an inbuilt tension between striking content and striking visuals. Depiction especially with the judicious use of computer graphics, the Teknophage has gone further than most comics towards reconciling these irreconcilables.

Some of your work is just amazing. What computer do you use?

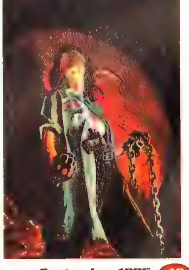
Macintosh. In publishing, 90% of all the computers used are Macintoshes. I mean outside of publishing, PCs do dominate, but for the kind of work I do, most people use Macintosh computers, and Photoshop and stuff like that. The problem with picking projects to work on is you just have to make sure you're getting paid enough to finance buying the gear because there's a continual need with computer graphics to do things more quickly. No computer that's built is fast enough for the kind of work that I'm doing, unless you want to buy a or build a super computer [laughter].

Changing direction for a second, what books do you like out there?

To tell you the truth, I keep asking people what's out there. I don't really read a lot of mainstream stuff. There's so much stuff published anyway you can't keep track of it all. It's a shame to me. What interests me more about comics is being able to make this visually powerful medium interesting to read. The two *should* go together. They're a bit like film in that sense. There's a lot of films produced that look amazing, but how many people would want to see them twice?

"I thought it was really funny that the first episode of Teknophage, on the inside front cover, they printed a quote from the Communist Manifesto..." [laughter]

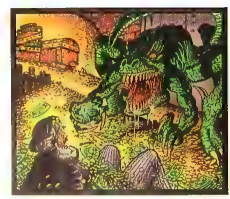
-Angus Mckie



GETTING TO KNOW THE LIZARD: AN INTERVIEW WITH PAUL JENKINS

BY
Ed Martinique

FAN talks with Paul Jenkins, the writer who not only has some big shoes to fill over DC/Vertigo's **Hellblazer**, but now he has a new set to fill for Tekno•Comix's **Neil Gaiman's Teknophage**. Starting with issue #7, Jenkins will be writing a rollicking good 4-issue story arc for **Teknophage**.



Fan:While working on Teknophage, do you notice differences between Tekno and Vertigo? Are there any differences between the companies theme-wise?
Paul Jenkins: Theme-wise, it is slightly different. [On] **Hellblazer**, one of the differences between myself and Garth [Ennis — the former writer of **Hellblazer** and current writer of **Preacher**] is that Garth did like to describe some visual horror. Someone would get their brains blown out with a.. well I can't say that, can I, because I did that already. Somebody would have their brains blown out with a shotgun. In Garth's book, you'd see the guy's head living and a lot of blood. In the one that I did, where somebody got their head blown off by a shotgun, it was on the other side of a door. And what you saw was the door blown away with bits and pieces of blood on it. The implication of violence to me is slightly more frightening than what you actually see. If you see a horror movie, I think you're more horrified by when you walk down a narrow darkened hallway and the scary music goes on (there is a potential for something really nasty to happen) than you are by seeing the evil dead zombie bite somebody's head off. That's just sort of unnerving. It's not as scary as when you don't actually show it. With the Tekno books, there is usually more graphic horror. The vats, people's bodies falling apart. Basically, there are body parts all over the place. That's a lot of fun too, it's just a different take. Vertigo you want to imply these things, Tekno sort of says yeah, go ahead, as many body parts as you want to put in, fine.

So what is your take on the Teknophage? Is he just a big evil lizard that likes to eat?
In one way, he is just a one dimensional nasty with a focus or purpose, but in other ways there were certain weaknesses that could be played upon in the Phage and that's what my story was about. Reck and I disagreed a little bit about the concept behind it. Reck said that the character had no weaknesses. I thought (without wanting to deconstruct him and knock him down in the first ten minutes of my story) that there was a potential for something that would scare the Phage. So what I came up with is the idea that Phage would be most afraid of something that he could not understand. He exploits souls and uses them. There were possibly certain kinds of souls that he could not understand and could not control, and because he couldn't control them, he was afraid of them.

Do you have any other plans to work with Tekno?
I had a really different idea of what **Lady Justice** was going to be compared to what they actually came out with. When I first read Neil's first breakdowns of the character, his synopsis, I thought, 'this has the potential to be a really great feminist book.' People view feminism with a certain negative light. Feminism is not all about shouting. It is about justice, about equal opportunities. Why should a woman do the same job as a man and be paid less? That kind of thing really pisses me off, especially since I was brought up by a single mother, who went through the injustices of the late 60's and early 70's bringing up two children, trying to further her career, learn how to be a teacher, to actually do her job, and bring up two small boys, myself and my brother. I called them up and I said, " How about I write a story about a sixty year old woman who has faced the injustices of the system which does not want her to be a single parent because that is not done." This would be based on my personal experiences and my mother's experiences. They had a completely different take on it I suppose, because when I saw the first few books, it was a pistol packing babe. I just had a call yesterday and Ed asked me if I would write up that story and another one. So I think that they are hoping to take it in a new direction. I think their idea was to establish the character and the events that surround the blindfold that goes between different women. Whether they did that in the correct manner or not is open to interpretation.

"People view feminism with a certain negative light. Feminism is not all about shouting. It is about justice, about equal opportunities."
-Paul Jenkins

So sum up what your Teknophage story arc is about.
[It] appears to be a story about Phage trying to control something that he doesn't understand. What it is really about is the nature of the soul, which is pretty profound. I'm not sure I have all the bloody answers. It's something to do with what makes a soul. At one point, the Phage has a mental crossing of swords with one of the characters in this story and they discuss the nature of the mind, the body and the soul. The Phage has the body all under control. He takes people and he puts them in his vat and he gets rid of the parts that he doesn't want. He has the mind apparently under control because he can control people. I think that when it comes to the question of soul, Phage sees souls as a commodity. Obviously people have different ideas about what makes a soul.
That does sound profound.
It is bloody profound.

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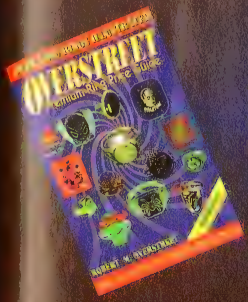

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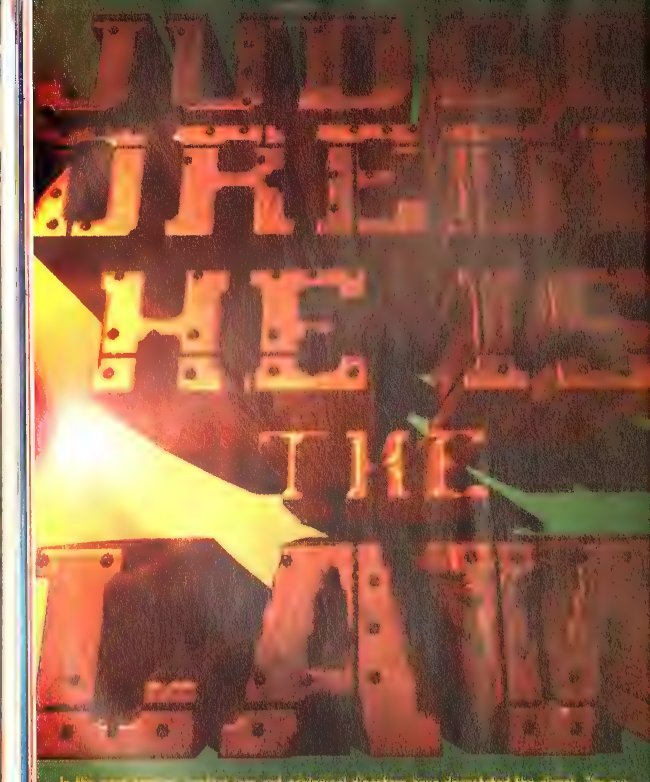

In the post-nuclear world, nuclear war and ecological disasters have devastated the planet. The surviving U.S. population is crammed into three Mega-Cities. Mega-City One, built around old New York, is home to one million people. The massive overcrowding causes the break down of social order, and the justice system as we know it collapses. In response to the increase in citizen violence, a proto-fascist system of justice is instituted. Heavily armed law enforcement officers – called Judges – patrol the streets. These judges are empowered to arrest lawbreakers, render

judge, jury and execute sentences, including death, in Mega-City One's most famous law enforcer: Judge Dredd!

Dredd made his first appearance in the second issue of the British weekly comic **2000 A.D.** published in Feb. 1977. Writer Pat Mills initially had the character in mind for an occult story to run in the new **2000 A.D.** magazine, but writer John Wagner was developing a story about a totalitarian future. When the two sat down to discuss it, they realized Dredd was the perfect name for Wagner's futuristic cop. Spanish artist Carlos Ezquerra agreed to help develop the character and draw the first story.

Although Dredd during the early issues of **2000 A.D.**, Dredd was not the magazine's main character. This changed when Joan Wagner wrote the epic, multi-part story — the nine part "Robot Wars". This story was the first to feature Dredd and Rogue Trooper acting together against a mutual enemy. After the first chapter of the "Robot Wars" saga, reprinted in **Judge Dredd, The Early Cases** by Eagle in 1986, Dredd shot to the number one position.

Dredd soon became a hit in Britain and Europe. Pacific Comics, the American mirror to 1983's color comics **Judge Dredd** (Nov. 1983) featured stories reprinted from **2000 A.D.**. Dredd attracted a solid audience. The three stories in this premiere issue, "Cursed Earth, Cursed Dredd," "Forever Crimes," and "Punks Rule" introduced fans to a) how Dredd and the incredible talents of Joan Wagner and artist Brian Bolland, the "Punks Rule" tale gave readers some insight into Judge Dredd's secret origin. The Comic Panics set themselves up as the law in southside sector 9, or the area's NO-GO zone. The other Judge punish send him 50 mega years of solitary confinement in cube 17. The artist group have for the type of art that would allow it back to them. Let's show how DNP today is worth a few words of explanation!

Dredd, lost in space and clearly the judge, Dredd reprinting stories from the weekly **2000 A.D.** Judge Dredd since Ireland for quality stories. It's a fine collection of work from Pat Mills and John Wagner, with Carlos Ezquerra and Brian Bolland. Mills' stories are full of mentions of the "war against Cal." But the Cal War stories were never reprinted in the U.S. Issues #9-13 of **Judge Dredd** (Jan. 1985) feature the return of Rico. The readers had never before met Rico. If you're curious, this story is the first told origin of Judge Dredd (he and his brother Rico are identical clones, created to be perfect law officers), and it is clearly the work of two writers looking for collectors.

Eagle published 33 issues of **Judge Dredd**, plus a variety of miniseries, including the critically acclaimed **Judge Dredd: The Judge Child Quest**.

Quality Comics took over as publisher in 1986, beginning with **Judge Dredd** #2 #1 (Oct. 1986). This issue began what is referred to as the "new look." The tall, gaunt Dredd was redrawn as more muscular and properly proportioned. The oversized books and letters were toned down, and this new Dredd was seen on the covers, was near handsome.

Quality billed itself as "the international comic company." Their books were printed in Finland and Spain, and they used a coloring process that — at best — one could call different. The coloring process seemed to favor either pastel tones or black, and both often overwhelmed the artist's pencils. Quality changed their name to Fleetway with issue #38, and the series ran 77 issues, ending in 1995. Two issues of non-prom this series (#28, which introduces the superhero Megaman, and #37, which reprints the very first

Judge Dredd story DC comics published two Judge Dredd/Batman crossovers (**Judgment on Gotham** in 1991 and **Vendetta in Gotham** in 1993) prior to acquiring the rights to produce their own **Dredd** stories in 1994. DC began chronicling the exploits of Mega-City One's chief law enforcement officer with **Judge Dredd** #3 (Aug. 1994). A third team-up with Batman, **The Ultimate Riddle**, was published by DC's companion book, **Judge Dredd: Legends of the Law**, was recently canceled, but the regular title will continue. Wildly popular in Europe, Judge Dredd has a much more modest record here in the U.S. Unfortunately, as of October 1995, Dredd is dead. If you want to catch up on the character's adventures, you can pick up the back issues and read a few of his stories. Of course, there is no way I could possibly endorse any of the [illegible] stories. You can read about the Eagle issues on the Eagle issues page and the covers on the covers page. Whatever!!

JUDGMENT ON JUDGE DREDD: THE MOVIE

The screenplay by William Wisher and Steven de Souza seems to borrow heavily from only a dozen issues published by Eagle comics in 1984. Most movie goers think that only **Judge Dredd the Judge Child Quest** (Dredd the Angel story) and Judge Hershey) **Judge Dredd** #16 ("The Return of Rico") and **Judge Dredd** #16 ("Block War" and "The Long Walk"). The movie looks somewhat familiar.

There are a few small continuity glitches. The year is set as 2139 since Dredd's birthdate in the comics is 2066. I would make Mega-City One's chief feared lawman 75 years old and the population of Mega-City One was stated to be 65 million, whereas the comics have instigated the population to be anywhere from 400 to 800 million. ■

CADET QUIZ:

Think you've got what it takes to be a Judge? Take the quiz below and find out. Rate your chances of acceptance for each question. Then check your score and results below.

1. After leaving work most of rookie psychiatrists don't socialize with other rookie psychiatrists. But you are different. Every week you get together with your friends and have a few drinks. What is your drink of choice?
   - A) Cool Aid
   - B) Soda a few Red Seekers into the drinks.
   - C) Go home and check e-mail for yourself.

2. While on patrol, you see your friend and fellow cadet, Joe Hits-no-Perps, violating a traffic law. He circles. How do you respond?
   - A) Arrest him on the spot.
   - B) Check his status at Justice Central.
   - C) Offer him six credits for the info.

3. You're interviewing a suspect. Suddenly, he pulls out a gun. Pandemonium! They're going to run. What do you do next?
   - A) Stand one of the guys on the floor as an example for the others. Don't answer your questions.
   - B) Take them in for questioning.
   - C) Use your brain to check their answers.

4. Your partner just tackled you, and he's about to shoot you. Suddenly, a suspect jumps in and shoots the attacker.
   - A) Report your fellow Judge' actions.
   - B) Shoot you both.
   - C) Order the Judge to cease and place him under arrest.

5. You're on your way home in your personal speeder in Texas City. Then you see Dredd back in town. Your brother-in-law's sister-in-law's cousin's friend's sister is Ma Ferguson. Do you talk to him?
   - A) Ignore the situation and stick to your chosen.
   - B) Stop and assist the mayor.
   - C) Shoot the mayor yourself.

6. You're walking down the street of a block that you haven't been in for two or three years. Suddenly, you see a man with a gun. He's about to rob a store. What do you do?
   - A) Close the door and remain in the location.
   - B) Use your radio transponder and declare all criminals under arrest.
   - C) Inform Justice Central of your plight and request backup.

7. You're on the streets of Texas City. Dredd is in town. You're a member of the Texas City Judges. You're on patrol. Suddenly, you see a man with a gun. He's about to rob a store. What do you do?
   - A) Attend Dredd with violence.
   - B) Plan Relations Initiative.
   - C) Unauthorized Festival of Arresting Incompetent.

8. You're on a patrol in Texas City. Suddenly, you see a man with a gun. He's about to rob a store. What do you do?
   - A) Make a deal.
   - B) Confront them and declare their crimes under the guise of Texas City Judges.
   - C) Arrest them for obstructing evidence.

9. What is your favorite type of gun?
   - A) Laser
   - B) Projectile
   - C) Flamethrower

10. What is your favorite type of gun?
    - A) Laser
    - B) Projectile
    - C) Flamethrower

Answers:

Now the results! Now you're a Judge. You're now ready to take your place on the streets. There might be opening at the recycled food plant, but that's over.

Mostly Bs: Congratulations! You have been accepted into the Judge Academy. Keep up the good work!

Mostly As: You have the makings of a Judge, but you're a little too [illegible]. You need to work on your [illegible] skills. Maybe you should [illegible]. Remember, you're not a Judge yet, so you're [illegible]. You need to [illegible] and [illegible].

Mostly Cs: You're a [illegible]. You have the [illegible] of a Judge. You're [illegible]. You're [illegible]. You're [illegible]

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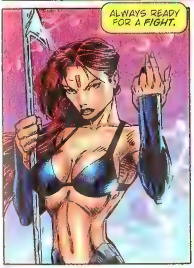
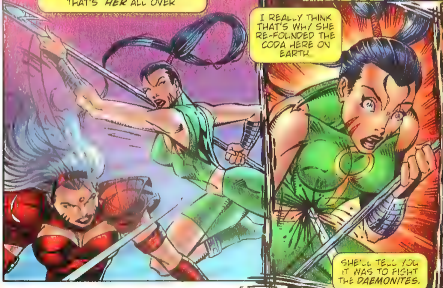
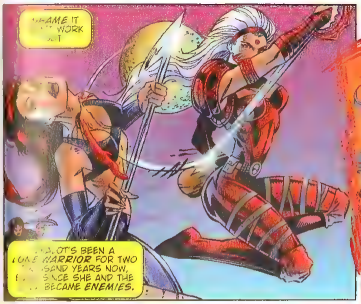
COMIC BOOK MARKETPLACE

I WONDER, ISN'T ONE OF US KIND OF DIFFERENT?
I'VE ALWAYS BEEN INTERESTED IN KNOWING THINGS, FINDING THINGS, AND ZEALOT?
THE AGGRESSIVE ONE, THE WARRIOR.

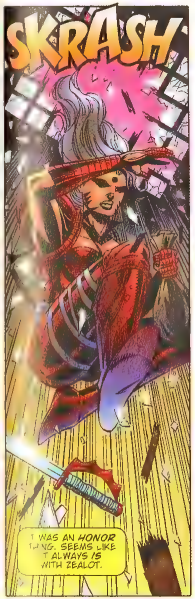
VOODOO AND ZEALOT IN "PORTRAIT"
Story: Ron Marz
Pencils: Ryan Odagawa
Inks: Jon Holdredge
Coloring: Ro/Lex
Production: WildStorm Effects
Letters: Richard Starkings and Comicraft

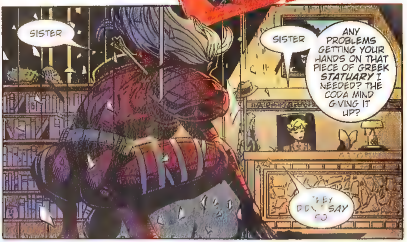



THE TRAINING, THE DISCIPLINE, THE HONOR -- EVERYTHING THE CODA SISTERHOOD'S ABOUT THAT'S HER ALL OVER
I REALLY THINK THAT'S WHY SHE RE-FOUNDED THE CODA HERE ON EARTH.
SHE'LL TELL YOU IT HAS TO FIGHT THE DAEMONITES.


SHAME IT DIDN'T WORK OUT!
IT'S BEEN A LONG TIME FOR TWO WARRIOR SISTERS NOW, SINCE SHE AND THE ONE BECAME ENEMIES.

IT MUST HAVE HURT HER, TO HAVE BEEN BETRAYED LIKE THAT.


SKRASH
I WAS AN HONOR THING. SEEMS LIKE IT ALWAYS IS WITH ZEALOT.


SISTER
SISTER
ANY PROBLEMS GETTING YOUR HANDS ON THAT PIECE OF GREEK STATUARY I NEEDED? THE COVA MIND GIVING IT UP?
I'LL JUST SAY NO

THANKS. THAT LOOKS NASTY.
I'VE HAD WORSE, SAVANT.
I'M SURE

SO LET'S SEE YOU KNOW SIS... I THINK IT CAPTURES THE REAL YOU.
END

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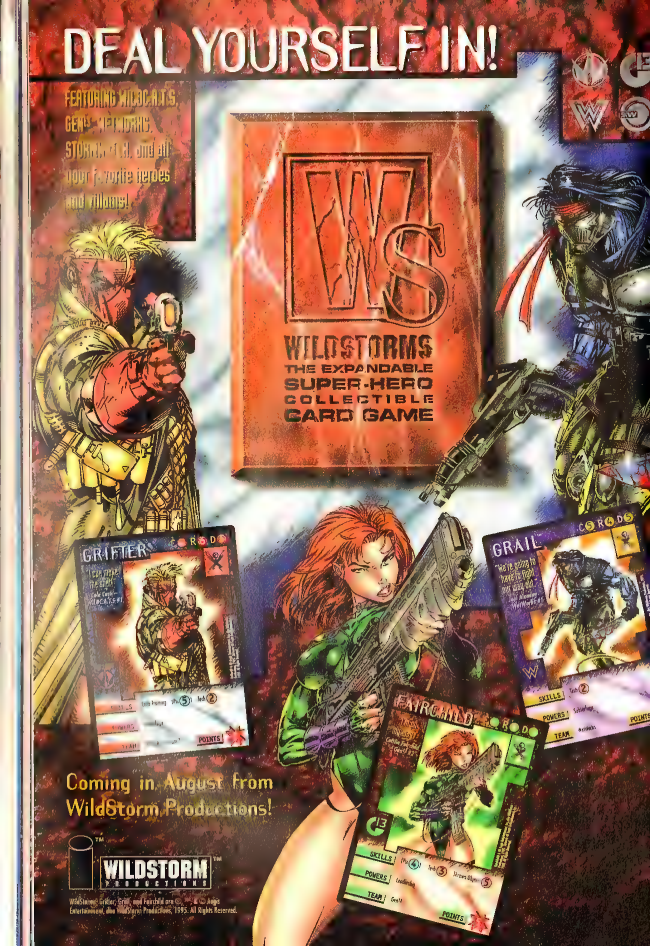

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WILDSTORM PRODUCTIONS

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Behind The Lines

Adventures in Gangland Part III

by Jeff Mariotte

This issue's column concludes the narrative of the real origins of the Wildcats universe.

Wildcats

...ing to these gangsters, another situation arises. The parents ...officer live a few blocks away. She grew up in the house, and ...ow-up two houses down. They played together as kids, they ...They respected each other's choices in life. A few days ago, she ...e gangster's fellow gang members. That day, for the first time ...ndfish showed up on the family's house — the arrested guy's ...his street name of the guy who lived two houses down. The ...woman whose family lived there, saw this as a thinly-veiled ...ing you don't do to threaten the family of a police officer.

...two a.m. We're supposed to be off at two, but we're not. ...t. The sergeant calls the gangster's parole officer, waking him ...his superior, and together, at 2:30, they meet us in the parking ...ore. While we were waiting, six shots were fired a block or so ...ody stopped, and nothing was done about them. Life in the big ...y.

...s explained to the parole officers, and permission is given to go ...house and try to find a reason to violate his parole. According ...ose parents live here, he is associating with gang members.

...A couple of nights ago, a party at his house was interrupted by ...the victim was taken away from the house and dropped off at ...instructions not to say where he was shot, because being ...also a violation of parole.

...s not a bloody, a cakpole. This is a fairly successful gangster, in ...dead gangster fathers and a heroin-dealing mother. His house ...never been cleaned; but there is a strong bond standing in the ...a hot iron is plugged in and turned on. I'm impressed by the idea ...two irons.

...not to be home. A neighbor who is trying to move because she ...on that punctuates her musings, says he hasn't been home for days ...ion. The police pound on the doors with a flashlight, making plain ...th the permission of the parole officers, they try the flashlight on ...indows. It isn't as strong as the door. We go in.

...place. They are neat and orderly but thorough. They find bul- ...photographs of the gangster and friends, holding guns, throwing their gang signs. Ammunition is also a violation. If the search of the actual gang-...ster's room doesn't turn up enough to violate him, the search of the rest of the house will.

We're almost finished in the house when one of the officers comes back in and says that there's a car approaching with its headlights off. It is in the neighborhood, but maybe a block or so away. It turns around in front of the house we're in, then pulls into the dirt front yard, where I'm assigned to stay behind to secure the scene. If anything is left behind, guns are drawn, and no one approaches the house. A flashlight is beamed into the driver's face. He has his hands raised. An officer runs to his car, turns in, and gives chase. Three cars in a high-speed chase of several miles, we learn that the driver of the car had just been released from jail and was looking for a quiet place to transact business. Seven cars pull over, and lights must have been quite a surprise.

I learned a lot that night, and was able to write a special issue of Wildcats: Adventures that I hope will reach some kids and make them reconsider some things before they get started. I tried not to preach in that comic, so I'm going to do that here. If you're concerned about gang violence, if you are upset that there are children killing each other in our streets, and there are children growing up with nothing to look forward to but Saturday nights on the streets with 40 oz. malt liquors and drugs and guns, there are things that can be done, but we have to take the right approach. "Three strikes and you're out" laws mean nothing to these people in terms of crime prevention. They don't anticipate getting arrested, even if they are, there are gangs in the joint. Sure, some of them will end up locked away for life, but most gang members die young, and the few who make it into their late thirties generally give up the crime and get straight jobs. In their forties and fifties they're no longer threats to society, and with those laws, we'll end up warehousing people who'd be better off living in their own neighborhoods providing good examples. Proposition 187, which denies state services to illegal immigrants and their families, is another bad idea. Not all gang members are of Mexican descent by any means, but singling out the group and keeping the children of illegals out of school just means we'll have a bunch of kids on the streets with nothing to do, no state organizations to turn to, no job training... a virtual recipe for more and meaner gangs. When this idea comes to your state — and it will — think about whether you really want to save some money educating kids only to turn around and spend it arming more cops and building more jails.

What can help is creating jobs and educating kids. As Jesse Jackson puts it, health care and day care on the front side of life is a lot more useful than welfare and jail care on the back side. Social programs like Midnight Basketball help by encouraging non-violent competition, self esteem, and teamwork. Boot camps, banning handguns (they would help, too, if they were manufactured and imported and sold legally, they'll be harder and more expensive to get. Right now a gangbanger can carry a strip for twenty bucks. Too much to carry a gun (you are a member of a militia, right?), but enough to buy any gun at all if a stray round from a shootout in the street comes through your window. With cheap guns readily available, the gun-to-the-head task of getting guns off the street is like emptying the ocean with a teacup. Help them help all of us. Every city in the country is across from gangs and gang violence — the problem isn't just in South Central. Take a look at it in your town, and see what you can do to help. ■

Jeff Mariotte is Marketing Director for WildStorm Productions and the writer of Wildcats: Adventures and co-writer of Backlash. His opinions are his own, not Jim Lee's or WildStorm's, so if you want to complain about any of the statements here, take it to him. Go to WildStorm or this magazine. He freely admits that he could be wrong about some things, and if you want to set him straight, you go out with a gang unit for a night and then talk to him.

WHAT'S THAT, BOSS? ANGELA BOSTOCK'S DEAD?
WELL, I'M SORRY, BUT I'M GONNA HAVE TO TAKE A RAIN CHECK ON THAT DRINK. I'VE GOT A FEW MORE PEOPLE TO KILL FIRST.
SHE'S DEAD? WHO KNEW SHE HAD SO MUCH BLOOD?
THE END

MALL RATS

Kevin Smith's *Clerks* was a surprise hit last year. In *Mallrats*, he contninues his successful practice of filming what he knows. This October, he will explore the lives of people who live for comics and Sega...

by **kevin fitzpatrick**

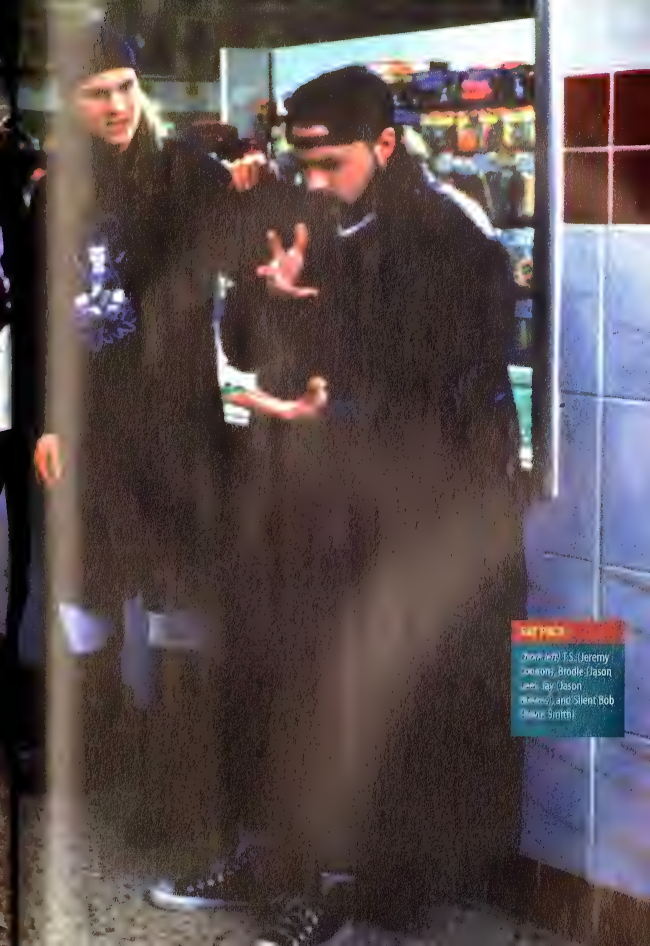
If *Batman Forever* and *Judge Dredd* put comic book heroes on the big screen this summer, it is *Mallrats* that will star comic *fans* this fall. That's because the little $6 million feature film was made by comic fans with their brethren in mind.

Writer-Director Kevin Smith, 24, and Producer Scott Mosier, 25, use the same principle that made their debut *Clerks* a surprise hit last year: film what you know. The semi-autobiographical tale of a New Jersey Jackanapes lives for comics and playing Sega is Smith's own story. It opens in October.

Mallrats is the tale of Brodie (Jason Lee), a Pinnochio fan who's having girlfriend troubles with Gwen (Shannen Doherty). With his pal T.S. (Jeremy London), they are involved in a local conspiracy. In Jersey, where do you take refuge in the local mall, of course.

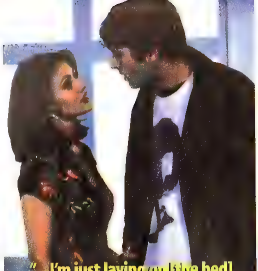
It is in the mall (shot on location in suburban Minneapolis, and not in the Mall of America as some speculated) that the adventure begins at Comic Trust the ultimate comics store. Ludwig Brodie is given a dosage of good karma from Stan Lee, playing him self. Returning from *Clerks* are pseudo-anarchists Jay (Jason Mewes) and Silent Bob (played by Smith himself).

Comics enthusiasts will see the devotion to the medium director Smith lavishes. He says he made the


SAT PICS
Jason left) T.S. (Jeremy
Jackson), Brodie (Jason
Lee), Jay (Jason
Mewes), and Silent Bob
(Kevin Smith)

movie for all moviegoers to enjoy, but that comics fans will appreciate it more and get more of the "in" jokes.

"It's their movie, man," Smith says. "It's all about us. Brodie is the Every Fan. He's even fan that considers himself cool. He's the fan that looks at others and calls them fanboys, but he himself is the ultimate fanboy. Most often or it ever do movies portrays fanboys in a way would or the comics fan? Or the fans? Or movies around and plays Sega, and — I mean, did Fanny out with his friends? There's really nothing major going on in *Mallrats*. Nothing like I gotta save the galaxy — it's just about some guys like us."



"...I'm just laying on [the bed] reading comics or playing Sega. So many times I said to her, 'Look man, you can't bother me while I'm doing this.'"

A QUICK CAREER RECAP

Smith quit film school in Vancouver in 1993 and returned to his native New Jersey to make *Clerks* with Mosier. This was a tale of two reckless, extremely eccentric cash register jockeys at a convenience and video store. This was Smith's dream job directing. They shot it in 21 days for $27,000. *Clerks* was picked up by Miramax Films, made $3 1 million, and was a hit in art houses around the world. It won the 1994 Sundance Film Festival Filmmakers Trophy Award and 1994 Cannes Film Festival International Critics Week prizes. This got him the attention of Universal, which financed *Mallrats*.

Smith, who sold off his comics collection to help finance *Clerks*, says with two films under his belt he's the happiest guy around: "People pay you to tell stories that you enjoy.... Being paid to tell those stories, how awesome is that?"

"Kevin Smith is terrific," Stan Lee says. "On the set he was very relaxed. There were no great bursts of temperament that I could see. He knew what he was doing and he was very well prepared. He made it a very pleasant experience for everyone that was working. It was just a bunch of young people having a great time together. I felt like I was back in high school."

MAKING MALLRATS

Smith had to turn his cast into mall denizens. He says Shannen Doherty and Stan Lee were a dream to work with. But he had to transform some cast members into comics fans.

"Jason Lee went out of his way to pick up all of the habits of a comics fan," Smith says. "He sat down for an hour one day and learned how to bag and board and tape comics. It was hysterical. We sat down and I showed him how to hold them gingerly."

The crew built a comics shop set for the film. With help from Marvel Comics, who shipped out promotional posters and displays, they had a start on the set decoration. Then a Minneapolis comics shop brought in real products for the racks. Smith reports it looked like "kind of what the Marvel Super Stores will be like when they finally open, there wasn't a lot of variety. But it was a gas."

When the real-life mall was closed to the public at night, the crew moved in to shoot. Fan circles the cast and crew worked nights. Smith says that in the rest of the movie they tried for true-to-life accuracy.

"Brodie lives and breathes by his books," Smith says. "We only shot a certain per centage of his bedroom, but it was totally decked out. You'll see it's like a vault. It's accurate too. There are piles of books that aren't bagged and boarded yet, like any true fan had comics knowledge to give out, it would be him."

Smith wrote Lee into the script, using old comics as a guide for what voice th endary writer/editor would use. He gave him a major soliloquy that is a key plot device to the film. It worked out perfectly, Smith reports.

"He came on the set and did a really amazing job," Smith says. "He gave mo than even I thought to put into the script. He didn't just play himself, he went ab and beyond... there's one really, really touching line he delivers, and he's up in l Kingsley's category."

"Well, I've always been a frustrated actor," Lee joked. "I loved it. I'm a natura ham. I told Kevin that I hope there will be a sequel, and I want my name above type."

WRITING THE STORY

Smith again plumbs his own life for ma al for *Mallrats*. A lot of the experiences ar own, and they are hilarious. However, doe it seem as if the lead character is living th ultimate fantasy: having a pile of comic be video games *and* a sweet girlfriend? "Not am girlfriend, Shannen Doherty, for godsakes!" Smith says.

Duh-is because, like in *Clerks*, much o story mirrors himself.

"It's actually pretty close," Smith admit "That whole back story is like me and on my ex-girlfriends. There was this nice, big bed, and I'm just laying on it either readi comics or playing Sega. So many times I s to her, 'Look man, you can't bother me w I'm doing this.'"

CALLING THE MAN

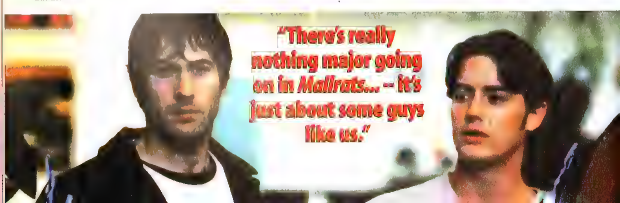
"When I was originally writing the first of *Mallrats* there was a 'Comic Book Gur guy, kinda like the Wolfman Jack characte *American Graffiti*," Smith says. "But he just this anonymous character. I think I w calling him 'Todd Stunwoo' — part Tod McFarlane and part Dave Sim. But my pr er, Jim Jacks, said that he knew Stan Lee. said that would be incredible to get Stan The Man as the epitome of comics. If any

THE COMICS CONNECTION

Smith and Mosier both have serious comics habits and have lately started a ne passion: buying original comic art. Mosier religiously reads **The Dark Knight Returns** and **Elektra Lives Again** annually, he says. Smith is a hardcore DC an Vertigo fan. He says he's mainly following **Batman**, **Superman** and the other DC verse heroes, but Alan Moore's **Swamp Thing** run is his favorite stuff. He's also major *Star Wars* nut, and can't wait for the next installment.

Between films, Smith and Mosier are back in Red Bank, New Jersey, at Comic The character "Steve" in "Mallrats" is named after their dealer there. They recen lted Topps Comics and rapped with editor Jim Salicrup about the X Files. At a lo DC Comics, editors Denny O'Neil and Mike Carlin rolled out the red carpet. And would Kevin Smith really like to do? A movie starring The Question. Stay tuned.

Kevin Fitzpatrick lives in New York City. He is the associate editor of ***Star Galaxy Magazine*** *for Topps, and a writer for FX, the Fox cable TV network*



REEL HEROES

CARREY ACES IT...

Jim Carrey, he of Riddler and Mask fame, has just signed a deal worth an astounding 20 million dollars. No, that's not the budget of the upcoming Cable Guy, the film Carrey agreed to star in, but what the malleable performer is getting paid for his talents. The comedy, due out in the summer of 1996, concerns a rabbit repairman's quest for love, with Carrey assuming the title role. The actor has certainly come a long way since the $350,000 he got for the original *Ace Ventura* film.

Is Carrey worth it? Definitely. He's had four Number One hits in a row, and it's doubtful *Ace 2* will tank at the Box Office. Time will tell whether Carrey's elasticity shtick can stand repeated encores.

RIFFING IN SPACE...

Those wacky robots of Comedy Central's *Mystery Science Theater 3000* (Tom Servo, Crow and the human Mike Nelson are lab rats on a satellite forced to watch one awful movie after the other and can cope only by ridiculing what's on the screen) will soon be making for the big screen, courtesy of Gramercy Pictures. If you're not familiar with the cult hit, I'm afraid words just can't do it justice. you'll have to watch it and to see why it's one of the best programs on TV.

The feature film, already shot and aiming for a fall/winter release date, will feature the principle cast of the show and a larger budget, which will allow for glimpses into other areas of the satellite. The movie being filmed: *This Island Earth*, the classic sci-fi flick from the 50S. A word of warning, though: after watching a few episodes and seeing the feature, you may be in severe danger of becoming a certified MSTie.

CROW: Hitting the big time.

Mystery Science Theater 3000 airs on Comedy Central Saturdays at 7 PM Eastern, with a repeat Sundays at 10 AM. The show should be rolling out in syndication by now, so previous episodes (starring Joel Hodgson, who left during the fifth season) can be seen on other stations. Check your local listings for times and times.

DUE THIS MONTH...

Seven, with Brad Pitt and Morgan Freeman as cops out to nab a serial killer who dispatches of his victims by using one of the Seven Deadly Sins as an M.O. (September 29th)

Sudden Death, with Jean-Claude Van Damme. Best described as *Die Hard* at a hockey rink. (September 29)

Nemesis' Days stars Ralph Fiennes from *Quiz Show*. The virtual reality flick is out on New Year's Eve, 1999. James Cameron, who will allegedly direct the *Spider-Man* flick sometime this century, wrote the script.

OF NOTE...

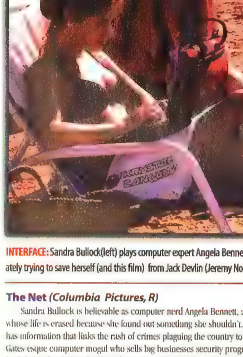
Sequels, sequels. Did someone say sequels? *Star Trek 8* is a go, due out in late 1996. ■ Steven Spielberg has told **USA Today** that a fourth *Indiana Jones* film is up in the air right now. Spielberg says he, George Lucas, and star Harrison Ford don't want to do it unless the script is a cut above, and so far nothing they've seen meets their standards. In other words, don't hold your breath ■ Finally, **The Lost World** is the sequel to **Jurassic Park**, Michael Crichton's best-selling novel about dinosaurs roaming about in the present day. The latter also inspired a movie by the same name. Perhaps you've heard of it. Start haunting your local bookstore this very month ■ Further proof that Kirk probably isn't dead just yet: *Tekwar*, the USA cable TV series based on William Shatner's line of books, got canned after 18 episodes. So there's the possibility of Shatner boldly ending his career where it has gone many times before. ●

- Jake Rosen

"See" Prompt

Homicidal holograms, computer crimes, and the most expensive movie ever made

Reviews by Benn Ray & Ed Martinique



INTERFACE: Sandra Bullock(left) plays computer expert Angela Bennett, desperately trying to save herself (and this film) from Jack Devlin (Jeremy Northram).

The Net *(Columbia Pictures, R)*

Sandra Bullock is believable as computer nerd Angela Bennett, a woman whose life is erased because she found out something she shouldn't. Bennett has information that links the rash of crimes plaguing the country to a Bill Gates esque computer mogul who sells big businesses security programs with a backdoor. They know she has information on them, and when attempts at murder fail, they take her identity away from her through computers and create a new, more problematic persona for her. Now she is wanted by a computer conspiracy and the police, and she has nowhere to go. It seems people only believe or remember what computers tell them, so Bennett has a hard time until she can get her fingers on a keypad and save herself and the world. The movie is dull and the bad guys and plot developments couldn't be more obvious if they had been formally announced. This computer suspense-thriller, neither suspenseful or thrilling, is a floundering attempt to modernize a tired genre old with a trendy gimmick. The computer systems this movie are very

realistic, but if you don't know computers, it doesn't really matter. Also starring Dennis Miller in a role that really doesn't utilize his talents. - *E.M.*

Virtuosity *(Paramount Pictures, R)*

GAME OVER: Denzel Washington in pursuit.

Psycho-killer Sid 6.7 (Russell Crowe), a composite of all the greatest killers, has jumped from virtual reality into the real world and he's looking to kill. He's kind of like the Terminator from T2, so how can he be stopped? By putting an ex-cop (Denzel Washington) with a questionable past and a psychiatrist (Kelly Lynch) on his tail. It seems that to Sid this is a game and to Washington's character it's a chance at redemption. There's not really much to the Denzel Washington angle. He sleepwalks his way through this movie with Kelly Lynch at his side. When the good guy and bad guy clash, you can't help but root for Sid. The special effects are quite enjoyable (director Brett Leonard also directed *Lawnmower Man*), but the real fun of the picture comes from Russell Crowe. His psycho-killer is the most personable and fun to hit the screen since well, in a long time. A better movie would've been about Sid 6.7 going around and killing scores of people, but this isn't *Natural Born Killers* so. . . - *E.M.*

Waterworld *(Universal, PG-13)*

We all know this picture had problems. The production ran late and it wa
ly over budget (so over budget, in fact, that *Waterworld* now holds the record
most expensive film ever made). At this point, does anybody really care? All w
to know is if the movie is worth seven bucks. It is. It's big (very, very big), wet
chuck full o' over the top action. Picture *Mad Max* on the water and you get t
basic idea. Kevin Costner is the Mariner, a loner who travels the sea in his sai
He comes to a floating city populated by people who are desperately clinging
world no longer made for them. The city is dying, they are running out of sup
and there's only one hope for their survival ---- to find the mythical place call
Dryland. Things here don't go well for the Mariner when people discover he
Muto (the next evolutionary step). They have him caged and plan to recycle h

POOL MAN: *Mad Max vs. Free Willy* or *Robin Hood: Prince of Tides.*

when Hell breaks loose. The smokers attack. This band of chain-smoking, wh
drinking, canned meat-eating pirates, led by a very amusing Dennis Hopper, a
looking for Dryland also. They destroy the city in magnificent fashion, and the
Mariner escapes with the prophesy child, who has a map that might lead to la
tossed on her back (Tina Majorino), and her guardian Helen (Jeanne Tripplel
tow. The rest of the film is a chase. Can the Mariner and his crew find land be
the Smokers find them? This film is true action/adventure camp. Costner's act
the same caliber as it's always been: bad. But it works really well in this movie
he blows up a lot of stuff. And just to see him scurry, stiff-legged, around his b
worth a laugh or two. So, about your seven bucks...if you're planning on seein
movie because of the media-hype surrounding it, that's OK. If you're wonderi
a movie worth seeing, it is. So give this movie your seven bucks, the studio rea
needs it. - *B.R.*

FAN FILM FIFTEEN

TOP 15		WEEK IN RELEASE	F-S-S TOTAL**	TOTAL TO DATE
1	WATERWORLD (UNIV)	2	$13,452,035	$45,570,515
2	SOMETHING TO TALK ABOUT* (WB)		$11,135,697	
3	BABE* (UNIV)		$8,742,545	
4	VIRTUOSITY* (PAR)		$8,309,869	
5	THE NET (SONY/COLUMBIA)	2	$7,631,095	$23,002,528
6	APOLLO 13 (UNIV)	6	$7,315,920	$139,073,190
7	CLUELESS	3	$4,732,127	$19,674,349
8	NINE MONTHS (FOX)	4	$4,632,072	$56,644,282
9	OPERATION DUMBO DROP (BV)	2	$4,271,252	$14,976,828
10	BUSHWACKED* (FOX)		$2,988,468	
11	UNDER SIEGE 2		$2,613,864	$41,514,978
12	POCAHONTAS (BV)	8	$2,396,045	$129,888,528
13	FREE WILLY 2 (WB)	3	$2,246,885	$23,718,638
14	INDIAN IN THE CUPBOARD		[illegible]	$28,190,138
15	SPECIES (MGM)	5	$1,614,069	$56,583,801

*openers **3-day holiday weekend [illegible]

Source: Exhibitor Relations, Inc.

A DROP IN THE BUCKET

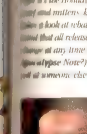
WEEK 2

Estimated cost of *Waterworld*	$200,000,0
Earnings to date	45,570,5
BUCK$ 'TIL BREAK EVEN	**$154,429,4**

We're pullin' for ya, Kevin!

PREVIEW: Fall and Winter Films 1995, Part 1

By Andy Marx • *The weather is still nice. Summer is still somewhat around. But guess what, we're looking down the barrel of a gun I like to call the Holiday Season. With the falling leaves also comes a game anticipated by child and adult alike. That's right it's the Holiday Movie Season. So break out the scarf and mittens, kick back and read on as FAV takes a look at what awaits us in theaters. Keep in mind that all release dates are tentative and may change at any time (Ever hear of Waterworld or Apocalypse Now?) So if it's not out when we say, go yell at someone else.*



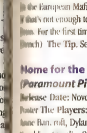
BOND-NAGE-Bond-age

GoldenEye *(MGM/UA)*

Release Date: November 1995 **Director:** Martin Campbell **The Players:** Pierce Brosnan, Joe Don Baker, Robbie Coltrane, Tchelsy Karyo **The Lowdown:** Brosnan is Bond in the 17th installment of the spy series. Brosnanmania has fallen (I'm sure you've heard something about it on the news). However, a new enemy lies in the European Mafia that fills the economic gap. And if that's not enough to keep 007 busy, he's got a new boss. For the first time, a woman will play M (Judi Dench). The Tip: Sex, stunts, and style.

Home for the Holidays *(Paramount Pictures)*

Release Date: November 1995 **Director:** Jodie Foster **The Players:** Holly Hunter, Robert Downey Jr., Anne Bancroft, Dylan McDermott, Charles Durning, Geraldine Chaplin, Steve Guttenberg **The Lowdown:** Claudia Larson (Hunter) has just been fired, and she's on her way home to Baltimore for the holidays (hence the title). Her 15 year-old daughter won't come with her because she plans to lose her virginity over the weekend (Sheesh! Kids today). Claudia is desperate and depressed and must deal with overwhelming parents, her self-sacrificing sister, her money grubbing brother-in-law, and her loony aunt (who is, of course, the beacon of truth in the family). **The Tip:** Drama, drama, drama.



MCDERMOTT: Out for cash.

Jumaji *(Sony-Tri-Star)*

Release Date: November 1995 **Director:** Joe Johnston **The Players:** Robin Williams, Bonnie Hunt, David Alan Grier, Jonathan Hyde **The Lowdown:** Jumanji is the name of an ancient magical board game that becomes a dangerous Pandora's Box when a group of kids play it. Alan Parrish (Williams), who has been trapped in the dangerous jungle world within the box, is freed after 25 years of captivity. Unfortunately, the children who set him loose have also unleashed a group of exotic and wild creatures from the game. **The Tip:** *Hook* meets *Hellraiser*

The Money Train *(Sony-Columbia)*

Release Date: November 1995 **Director:** Joe Ruben **The Players:** Wesley Snipes, Woody Harrelson, Jennifer Lopez, Robert Blake **The Lowdown:** While men can't rob trains. But, Woody Harrelson, with the aid of his foster brother Wesley Snipes, the 2 attempt to pull off a life-long dream of robbing the money train that collects millions of dollars every night from New York subway stations. Of course, as any good robbery goes, there are obstacles. In this instance, it happens to be hard-assed transit chief Donald Patterson (Robert Blake of TV's *Baretta* fame) He's never been robbed and he ain't about to let it happen now (hey, don't do the crime if you can't do the time). **The Tip:** *Speed* meets... screw it! Who cares? BARETTA IS BACK!!

Toy Story *(Disney/Buena Vista)*

Release Date: November 1995 **Director:** John Lasseter **The Voices:** Tim Allen, Tom Hanks, Annie Potts, Jim Varney, Don Rickles, John Ratzenberger **The Lowdown:** This entirely computer animated fantasy features an eclectic assortment of toys that take on a life of their own. When their owner isn't around, these toys become involved in a series of wacky misadventures (as toys usually do). A drawstring cowboy doll named Woody (Hanks) and the newly purchased Buzz Lightyear (Allen) turn their rivalry into an uneasy alliance in order to escape from the toy-torturing neighbor kid. The Tip: Action figures, promotions, and licensing galore

White Squall *(Paramount Pictures,)*

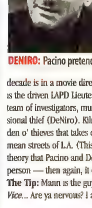
Release Date: November 1995 **Director:** Ridley Scott **The Players:** Jeff Bridges, Balthazar Getty, David Lascher, Ryan Phlippe, Caroline Goodall **The Lowdown:** This true story is about 12 boarding school boys who become stranded in lifeboats for 22 hours during one of those raging Caribbean Storms. The captain (Bridges), who was supposed to lead these pampered youngsters on an 8 month Caribbean voyage, must now lead them through the storm (shouldn't he have gone down with the ship?). **The Tip:** Hey Bob, are you usin' your leg? I'm gettin' kinda hungry here.

The American President *(Sony-Columbia)*

Release Date: December 1995, **Director:** Rob Reiner **The Players:** Michael Douglas, Annette Bening, Martin Sheen, Michael J. Fox

DOUGLAS: Hail to the Chief

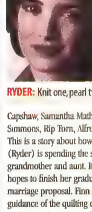
The Lowdown: The widowed, liberal-leaning United States President Andrew Shepherd (Michael Douglas) has been in the dumps. That is until an environmental lobbyist named Sidney Ellen Wade (Annette Bening) puts the spring back in his step. Now President Shepherd must re-examine is role in politics as his attempts to mix business with pleasure cause a national crisis. Whoops! **The Tip:** PG fever! Catch it!



DENIRO: Pacino pretender?

Heat *(Warner Brothers)*

Release Date: December 1995 **Director:** Michael Mann **The Players** Al Pacino, Robert DeNiro, Val Kilmer, Tom Sizemore, Jon Voight, Ashley Judd **The Lowdown:** The wonder cast of the decade is in a movie directed by Michael Mann. Pacino is the driven LAPD Lieutenant who, along with his crack team of investigators, must track down a deadly professional thief (DeNiro). Kilmer plays a cromy in DeNiro's den o' thieves that takes down scores of people on the mean streets of L.A. (This movie should disprove the theory that Pacino and DeNiro are actually the same person — then again, it could just be special effects.) **The Tip:** Mann is the guy who brought us *Miami Vice*... Are ya nervous? I am.



RYDER: Knit one, pearl two

How to Make an American Quilt *(Universal)*

Release Date: December 1995 **Director:** Jocelyn Moorhouse **The Players:** Winona Ryder, Ellen Burstyn, Anne Bancroft, Dermot Mulroney, Maya Angelou, Kate Capshaw, Samantha Mathis, Kate Nelligan, Jean Simmons, Rip Torn, Alfre Woodard **The Lowdown:** This is a story about how women love men. Finn (Ryder) is spending the summer at the house of her grandmother and aunt. It's a quiet refuge where she hopes to finish her graduate thesis and contemplate a marriage proposal. Finn is drawn in to the comfort and guidance of the quilting circle as the women spin enchanting love stories that shaped their lives. Finn learns about life and love from these women's memories. **The Tip:** Chick movie. She won't get married. ●

-Benn Ray

TICK TALK

WITH BEN EDLUND

BY [illegible] RA

Benn Ray, FAN's man with a nervous tick, talks to Ben Edlund, the nervous guy who created ***The Tick****, the wildly popular NEC comic and Fox cartoon.*

Fan: Have you ever had a tick, and if so, how big did it get until you noticed it?

Ben Edlund: Yes, as a child. It never got[so big. I never had one of those olive ticks that looks like a martini condiment. When I was a kid I used to live in Massachusetts and ramble around.

That's tick country!

Yeah, you get ticks on your head.

The cartoon seems to have dwarfed the comic series; was the comic just a stepping stone for the cartoon?

No, not at all. I was under the impression that it [the comic series] was going to be a two issue thing, like a vanity-press. This is right after the black and white explosion, and the implosion that followed soon after, and we were putting out an independently based black and white comic book — sort of asinine at the time. It just worked so much better than we imagined. It leading to a TV series was completely unexpected. At the time I had been doing so many other things; I was in school, I was in Europe, I was barely doing the comic book. It just kind of snuck up

The regular Tick comic series stalled around issue twelve...

It stalled exactly at issue twelve

When, if ever, is number thirteen coming out? And don't just make up something because I'm going to call my Mom and I'm going to say "Hey Mom, I just spoke to Ben Mr. Bigshot-Tick-Guy Edlund and he said issue thirteen is coming out on such and such a date," and I hate to lie to my Mom, so...

I won't lie to your Mom. It's hard to say. I'm stacking with the show for a little longer, perhaps until it's done, it depends on what Fox does and how we get together on this. But as long as I'm working on the show, I have no time to do comic books. Once I'm done, I want to do at least the thirteenth issue to handle the storyline that was left hanging. I have ideas and notes about that issue, a that's a good sign because for a long time I had no time and no head-space create a different storyline apart from the television show. So at this point it looks better than it ever has, but patience must be employed by everyone involved in the wait.

What is going on with the other comics? I know Chainsaw Vigilante was shelved, but what about Paul the Samurai or Man Eating Cow?

I guess they're on hiatus or canceled, I don't really spend much time planni what NEC [does]. I've been sort of avoiding it just to keep my head clear. I k know what their plans are exactly right now.

Will Paul the Samurai or Chainsaw Vigilante appear on the cartoon

There's some possibility that Paul will get in. The problem with the Chainsa Vigilante is he is so dangerous he might not get past the censors. Paul the Samurai, the only reason I like that character is because his whole inner vo his whole inner monologue, is just a horrible litany of violent acts. It just ge more and more atrocious and graphic as he gets through a story. So I like t because he's a very reserved sort of haiku, tea-toting, samurai kind of grace warrior, and on the inside he's just always horrible, churning gory violence. that character, as it translated into television, is limited to say the least.

Since the Man Eating Cow is a man-eater, that makes her a carnivo As a carnivore, would she ever eat a burger and if so wouldn't tha make her a cannibal cow?

She only eats those who are raw. Her devouring criminals is a means of alle social change. So, it's not so much a dietary supplement as it is just the bes most efficient way to dispatch with bad guys.

Has Mickey Dolenz [former Monkey and the voice of Arthur] ever bugged you to put a primate on the show?

No, I'm sure we'd be the one to bug him. He's no longer on the show. We replaced him because he ended up taking a part in the traveling road show *Grease*

...he goes permanently or just temporarily?
...hard to say. It depends on his whims and ours. It's a question left to the heroes.

You've had other celebrity voices on the show, like Roddy McDowall, are there any celebrities dying to do your show?
I don't know if anyone is dying to do our show. Paul Williams. He's in the new movie. I think he's cool. He
...gotta a call in for us. I've heard
...people are interested in
...and stuff that's kind of
...cool

Like who?
I wouldn't say because I've only
...heard it from people who know
...people who know them, so it's
...pseudo-

Maybe have a Quentin Tarantino episode?
...know. If we are he's a really a big fan

What new characters are debuting on the show this season?
Good heavens. There's a million new characters on the show this season. We have a lot of characters coming back, but they usually come back in sort of a cameo way. In the first show we have Swiss Industrial Spies that look kind of like Blues Brothers. Four Swiss people, three guys, one woman, all in these great skin tight black suits. They all have these four foot long Swiss army knives that they just pull out and get the best
...in or out of
...there's an eighty
...foot tall hopeful whale that jogs
...across the country for no discernible reason.

Kind of like Gump?
...Exactly. It's based from the
...same source from *Gump*. The Tick crafts his own underwear out of 2 x 4s because he's being spurned by Arthur who has taken a woman as a friend. So that's one show. Grandpoobs, a sort of Galactus steal, shows up in the second one, as well as the Rolling Armadillo Devil who can turn into a plaid tornado. Tick and Arthur's arms fall off and they just spend an episode trying to deal with things without their arms, which have been absconded with by a pair of villains. We have a lot of Golden Age heroes that we deal with in one episode in the retirement home reminiscing. One guy can fire his
...erection if his
...socks
...and

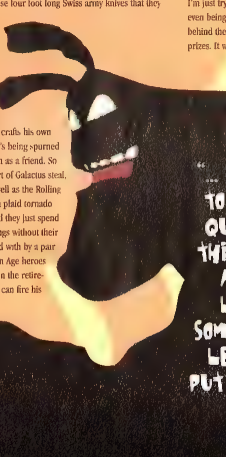
pilot them around and see anywhere, he's called the Visual Eye. It's a very imaginative season. I feel we're moving to a place that will be either our downfall, because we'll be too interesting, or it might cause a lot of people to stop and look at the show and remark on its ambitious nature and desire to be good.

How many episodes were filmed for the new season?
We'll be doing thirteen. One by one for the fall season. They've ordered for thirteen more so

So there will be another season after the upcoming one?
Yeah, unless the screaming out in public outrage or no one gives damn. But as it stands yes, we'll be moving on and that's good because I'm just starting to get into the swing of... I've always wanted to quit. People need to quit things. So now I'm thinking of treating it as a career for at least two years or something, then I'll just leave the country or put a bullet in my head or something.

Will you take the show with you?
No, they can have it. It's not one of those "it's my ball, I'm going home" kind of things. I'm like "you can have my ball, do what you want with it. Don't bother me."

Did the popularity of the show catch you off guard?
It was my aim to make a show that was embraced. Aspects of it do catch me off guard. I was just driving back from San Francisco, we stopped in a Taco Bell and I'm just trying to get a taco, actually. I'm a big fan of the Mexican pizza. (I'm not even being paid for this endorsement.) So there was this big poster behind the cashier counter of The Tick holding up prizes. It was a shock because it really


"... I'VE ALWAYS WANTED TO QUIT. PEOPLE NEED TO QUIT THINGS. SO NOW I'M THINKING OF TREATING IT AS A CAREER FOR AT LEAST TWO YEARS OR SOMETHING, THEN I'LL JUST LEAVE THE COUNTRY OR PUT A BULLET IN MY HEAD OR SOMETHING."

...it's all the whole situation very surreal: I've never had a more surreal time ordering food because it's like I've already been there. My presence has already made itself known in a very indirect way.

Does Fox have any specials planned for the Tick?

As of yet, no. We're doing a Christmas show with Multiple Santa, the character from the end of the **Tick** comic book. The script went really cool and the recording tracks were the best I've heard, and if the animation keeps up it's end of the deal, they might consider running it. There was some discussion that they would run one of the shows in prime time. Also, they started to discuss developing a feature [film].

That's a great thing to get rumors started about. "They're talking about doing a feature..."

Yes. I'm almost hesitant because so many of these things fall through. I don't need to go to conventions later on and have everyone ask me about the future. I say to them now "Don't ask me. It'll come out when it comes out. It'll come out shortly after issue thirteen of the comic book."

At this point in the interview, Ben Edlund starts yelling to someone in the background.

What are you doing?

You're right in the middle of production. Tick Central. We're working on a character. It's a Shaft parody dressed as an ant.

Oh, wow! You've got to have the leather jacket.

I disagree because he's supposed to be a physical therapist, and it just gets a little crazy. We put an ant costume on him, isn't that good enough?

Well are you going to have the big afro and the side burns?

Yes.

Well maybe that will be enough. As long as the soundtrack cuts in when he comes on screen.

His name is Taft, and every time someone says his, name someone goes "TAFT Damn right!" We can't say "damn." He goes "Darn right!" "He's a complicated man..."

You could have him team up with Molemite, like Dolemite dressed up as a ...

Your Shaft knowledge is exceeding mine.

Sorry. The Tick is nigh-invulnerable. Just how nigh is he? Like if someone were to put a match to his head, what would happen?

Nothing. We've discovered nothing that can kill him. The extent of his invulnerability is what I call "writer's convenience." I didn't even invent it, I stole it from Marvel... sssshhhhhh. Nigh-invulnerable.

When his invulnerability becomes convenient, then you put it in the plot...

Exactly, and if we need him to be knocked out of the last action of the screenplay, then we will do it, stretching the bounds of his vulnerability to that. Tuck however, he's really mentally vulnerable on so many levels, and emotionally [he's] such a basket case, that we can often dispense with him on an emotional level, or have him pursue the wrong idea all the way out of the screenplay and disappear for a while.

Could The Tick ever be a carrier of Lime Disease?

No, no.

Rocky Mountain Spotted Fever?

No, no.

What character do you most relate to?

Probably The Tick. He's got a very positive and yet powerfully tweaked way of viewing the world, and that's like an exaggerated extension of what I do. I have moments of his bombast, but they're few and far between. The whole thing is a shattered puzzle of personality traits that I exhibit, or would like to see exhibited in my character. Arthur has a lot of them. American Maid has a few...

Like her fashion sense?

Her fashion sense. I'm a big fan of the stiletto heel.

If you were a tick, who would you infest?

I would probably infest some woman who I found entrancing and had to be around at all times. But then, being a parasite in her scalp and seeing that flake of dry skin are flung off, it wouldn't be such a turn on. "Who would I infest? What a crazy question. An existentially powerful thought you've thrust into my brain. We are all infested on so many levels.

Cool then.

Cool now.

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Cinnamon

By Neil Gaiman

Cinnamon was a princess a long time ago, in a small hot country, where everything was very old. Her eyes were pearls, which gave her great beauty, but meant she was blind. Her world was the colour of pearls: pale white and pink, and softly glowing.

Cinnamon did not talk.

Her father and her mother — the Rajah and Rani — offered a room in the palace, a field of stunted mango trees, a portrait of the Rani's aunt executed on ha wood in enamels, and a green parrot, to any person who could get Cinnamon to talk.

The mountains ringed the country on one side, the jungle on the other, and few and far came the people to try to teach Cinnamon to speak. But come they did and they stayed in the room in the palace, and cultivated the field of mango trees, and fed the parrot, and admired the portrait of the Rani's aunt (who was quite celebrated beauty in her day, although she was now old and crabbed and pinched with age and disappointment), and, eventually, they went away, frustrated, and Cinnamon the silent little girl.

One day a tiger came to the palace. He was huge and fierce, a nightmare in black and orange, and he moved like a god through the world; which is how tigers move. The people were afraid.

"There is nothing to be frightened of," said the Rajah. "Very few tigers are man-eaters."

"But I am," said the tiger.

The people were much amazed at this, although it did nothing whatsoever to quell their fear.

"You might be lying," said the Rajah.

"I might be," said the tiger. "But I'm not. Now, I am here to teach the girl-cub to talk."

The Rajah consulted with the Rani, and, despite the urgings of the Rani's aunt, who was of the opinion that the tiger should be driven out from the city with brooms and sharp sticks, the tiger was shown to the room in the palace, and given the enamel painting, and the deeds to the mango field, and he would also have been given the parrot, had it not squawked and flown to the rafters, where it stayed and refused to come down.

Cinnamon was shown into the tiger's room.

"*There was a young lady from Riga,*" squawked the parrot, from high in the rafters, "*who went for a ride on a tiger. They came back from the ride with the lady inside and a smile on the face of the tiger.*" (Although, in the interests of historical and literary accuracy, I am obliged to point out here that the parrot actually quoted another poem, much older, and a little longer, with, ultimately, a similar message.)

"There," said the Rani's aunt. "Even the bird knows."

"Leave me with the girl," said the tiger.

And, reluctantly, the Rajah and the Rani and the Rani's aunt and the palace staff left the beast with Cinnamon. She pushed her fingers into its fur, and felt its hot breath on her face.

The tiger put Cinnamon's hand into his.

"Pain," said the tiger, and it extended one needle-sharp claw into Cinnamon's palm. It pierced her soft brown skin, and a bead of bright blood welled up.

Cinnamon whimpered.

"Fear," said the tiger, and it began to roar, starting so quietly you could scarcely hear it, working it's way up to a purr, then a quiet roar, like a distant volcano, then up to a roar so loud that the palace shook.

Cinnamon trembled.

"Love," said the tiger, and with its rough red tongue it licked the blood from Cinnamon's palm, and licked her soft brown face.

"Love," whispered Cinnamon, in a voice wild and dark from disuse.

And the tiger opened its mouth and grinned like a hungry god, which is how tigers grin.

The moon was full that night, and it waned to darkness, and it waxed full once more, before the tiger and the girl came out of the tiger's room.

It was bright morning when the child and the tiger walked out of the room together. Cymbals crashed, and the bright birds sang, and Cinnamon and the tiger walked towards the Rani and the Rajah, who sat at one end of the throne room, being fanned with palm fronds by elderly retainers. The Rani's aunt sat in a corner of the room drinking tea disapprovingly.

"Can she talk yet?" asked the Rani.

"Why don't you ask her?" growled the tiger.

"Can you talk?" the Rajah asked Cinnamon.

The girl nodded.

"Hah!" cackled the Rani's aunt, "She can no more talk than she can lick her own backbone!"

"Bush," said the Rajah to the Rani's aunt.

"I can talk," said Cinnamon. "I think I always could."

"Has she didn't you?" asked her mother.

"She's not talking now," muttered the Rani's aunt, wagging one stick-like finger. "That tiger is throwing his voice."

"Can no one get that woman to stop talking?" asked the Rajah of the room.

"I have to stop 'em than start 'em," said the tiger, and he dealt with the matter.

"And cinnamon said, "Why not? Because I had nothing to say."

"And now?" asked her father.

"And now the tiger has spent a month telling me of the jungle, of the chattering of the monkeys and the smell of the dawn and the taste of the moonlight and the noise a lustful of flamingoes makes when it takes to the air," she said. "And what I have to say is this. I am going with the tiger."

"You cannot do this thing," said the Rajah. "I forbid it."

"It is difficult," said Cinnamon, "to forbid a tiger anything it wants."

And the Rajah and the Rani, after giving the matter a little consideration, agreed that this was so.

"And besides," said the Rani, "she'll certainly be happier there."

"But what about the room in the palace? And the mango grove? And the Parrot? And the picture of the Rani's late aunt?" asked the Rajah, who felt that there was a place for practicality in the world.

"Give them to the people," said the tiger.

And so an announcement was made to the people of the city that they were now the proud owners of a parrot, a portrait, and a mango grove, and that the Princess Cinnamon could speak, but would be leaving them for a while to further her education.

A crowd gathered in the town square, and soon the door of the palace opened, and the tiger and the child came out. The tiger walked slowly through the crowd with the little girl on his back, holding tightly to his fur, and soon they both were swallowed by the jungle, which is how a tiger leaves.

So it was said, nobody was eaten, save only the Rani's elderly aunt, who was gradually replaced in the popular mind by the portrait of her, which hung in the town square, and was thus forever beautiful and young. ■

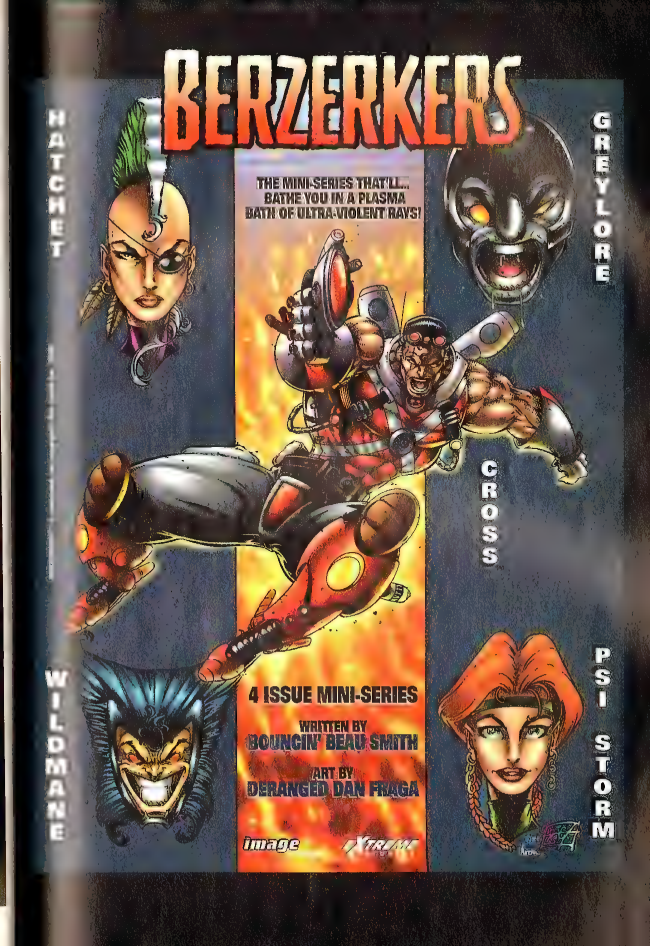
Text © Neil Gaiman, Photography by Rick Popham, Sculpture by Lisa Snellings 1995.

BADROCK
LAYOUTS/BREAKDOWNS ROB LIEFELD
SCRIPT ERIC STEPHENSON
FINISHED PENCILS MARK PAJARILLO
INKS MAILLO ALQUIZA
COLORS EXTREME COLORS
LETTERING KURT HATHAWAY
BADROCK CREATED BY ROB LIEFELD
SO WHAT NOW?
SEEMS LIKE THAT'S A QUESTION I ASK A LOT THESE DAYS.
WHETHER I'M KNOCKIN' THE STUFFING OUTTA SOME ULTRA-UNBELIEVABLE BAD GUY OR DOIN' THE PUBLICITY CIRCUIT ON BEHALF OF THE REST OF YOUR OBLIGOO
I'M ALWAYS WAITIN' FOR THE NEXT THING TO ROLL 'ROUND
GUESS IT COMES WITH THE TERRITORY, THOUGH
I MEAN, IN A DIFFERENT LIFE, I COULD JUST AS EASILY ENDED UP PLAIN OLD THOMAS JOHN MCCALL -- A 17 YEAR-OLD KID WITH NO MORE SMS ABOUT HIMSELF THAN THE NEXT NERDY TWIT.
AND BEIN' A KID -- WELL, I GUESS I'M KINDA IMPATIENT.
ALWAYS LOOKIN' FOR SOMETHING NEW
ALWAYS WAITIN' FOR CHANCE
THE TROUBLE WITH THAT, THOUGH . . .
HEY!
RUM
...IS THAT WHEN IT FINALLY COMES MY WAY, I'M NOT ALWAYS 100% HAPPY WITH THE RESULTS.

TAKE MY CURRENT PREDICAMENT, FOR EXAMPLE
I THINK IT'D BE GOIN' JUST A BIT TOO FAR IF SOME YO-YO WITH AN ELECTRIC CATTLE PROD AND A BAD CASE OF EMPHYSEMA CAME STRUTTIN' OUT AT THIS--
DO YOU THINK I WANTED TO END UP HANGIN' OVER THE EDGE OF SOME FREAKIN' CHASM I DIDN'T EVEN KNOW EXISTED A SECOND AGO?
THE ANSWER TO THAT ONE IS UNEQUIVOCALLY NO. NO AND...UH, NO
DON'T EVER LET ANYONE SAY THAT I WASN'T WELL-VERSED IN MAKIN' THE BEST OUTTA BAD SITUATIONS WHILE THEY WERE PROGRESSIVELY GETTIN' WORSE, THOUGH...
OKAY! WHO'S THE WISE GUY, HERE?!
I MEAN-- LIKE I DIDN'T CATCH ON TO THIS WHOLE BIT WITH THOSE WALKIN' TANKS!
--JUNCTURE!
AW, CRUD

Y'KNOW WHAT I WAS SAYIN' EARLIER, ABOUT
WELL, ALL OF THE SUDDEN I THINK I MIGHT HAVE BEEN PADDIN' MY RESUME JUST A BIT TOO HEAVILY.
YOU HAVE NOWHERE TO RUN, BADROCK... NOWHERE TO HIDE!
I CAN OFFER YOU A WAY OUT, THOUGH-- IF YOU WILL BUT JOIN ME!
THE ONLY OTHER ALTERNATIVE IS-- DEATH!!
NOW WHERE HAVE I HEARD THAT BEFORE?
TO BE CONTINUED!

BERZERKERS


HATCHET
GREYLORE
THE MINI-SERIES THAT'LL... BATHE YOU IN A PLASMA BATH OF ULTRA-VIOLENT RAYS!
CROSS
WILDMANE
PSI STORM
4 ISSUE MINI-SERIES
WRITTEN BY
BOUNCIN' BEAU SMITH
ART BY
DERANGED DAN FRAGA
image
XTREME

ANDY MANGELS'

STAR WARS FUTURES

For those who are fans of the prologue "A Long Time Ago In A Galaxy Far, Far Away...," welcome to the future! "Andy Mangels' Star Wars Futures," that is. Each month in *E4N*, you'll be able to catch up with one of the major *Star Wars* licensees in an informative profile, take a look at the upcoming book, comic, magazine, and literary projects, get exclusive worldwide news and photos on future *Star Wars* products, and win cool prizes in our exclusive contests! So clip that lightsaber to your belt and get ready to move into *Star Wars Futures!*

Polymorphously Polydata

Can a young comic fan/modeller take on the big boys? Erik Ko of Polydata is about to find out. Three years ago, the young man exited Ryerson University with a major in interior design. A model builder himself, he decided to start a company which appealed to his interest. His first deal was to negotiate the license to distribute GEOmetric Design's **Star Trek: The Next Generation** model kits in Canada. "There were a lot of nice kits out on the market," says Ko from his Ontario offices. "But there are also a lot of kits that aren't quite up to standard. We decided to give it a try, making our own kits."

First though, Polydata approached Lucasfilm to distribute the Japanese Kaiyodo **Star Wars** kits, but the rights had already been ta by Screamin'. "Lucasfilm sugg we create our own, and it ma sense. I'm from Hong Kong, a have a lot of manufacturing co tions." Those connections als included some of the top scul on the market. But with talent license arranged, how could Polydata make their kits differ

"The most major differen that our kits are prepainted. Th hardest part is the paint job, an buying paints and brushes can expensive. Polydata kits have a full-color paint job, which is g enough for most collectors. Se modellers who want to add de the kit can still do that by addi our paint job, or spraying prim top and repainting it to their li

Another difference is in the molding technique, which means the "there is minimal trimming involved. Most of the parts fit together dir There are a lot of people who want to try to build a kit, but other kits seen harder to do." For any who have tried to put a model kit togeth the first time, this is a definite advantage. I've already put my kit toget and found it surprisingly easy, and the finished product is very sharp l ing. Most of the Polydata kits will average ten pieces, and all they requ glue and a knife. Additionally, says Ko, "The poses are designed so tha

COLOR ME PERFECT
POLYDATA'S PRE-PAINTED STATUES FILL A NICHE FOR THE FIRST-TIME MODELER. HOWEVER, THE EXPERIENCED MODELER CAN STILL DO HANDSOME WORK WITH THEM.

"Poly want a Model?"

POLYDATA PRODUCT LIST
Polydata — Star Wars Kits — Prepainted Vinyl 1/6 Scale ($34.95 each)

Product	Sculptor	Release Date	Cover Art
SFW001	Luke Skywalker	William Paquet	Summer '95	Jeff Norwell & Ron Boyd (Legion)
SFW002	Han Solo	Shawn Nagle	Summer '95	Patrick Lee (Bloodpool)
SFW003	Chewbacca	Sean Sansom	Autumn '95	Ken Lashley (X-Calibre)
SFW004	Princess Leia	Shawn Nagle	Autumn '95	T.B.A.
SFW005	Boba Fett	William Paquet	Winter '95	Adam Hughes
SFW006	Lando Calrissian	Sean Sansom	Winter '95	J. Scott Campbell (Gen 13)
SFW007	Wedge	William Paquet	Spring '96	T.B.A.
SFW008	Stormtrooper	Shawn Nagle	Spring '96	(Nelson)

Upcoming releases include Bib Fortuna (box art by Ron Boyd), Gamorrean Guard (box art by [illegible] Mignola), Wedge Antilles X-Wing Pilot, Admiral Ackbar, Stormtrooper, Snowtrooper, and others.

[illegible] stand on their own, and they come with round clear acrylic bases which can function as display stands."

Another popular aspect of the Polydata kits will be the boxes they come in. Like the old Aurora model kits of the sixties, each of the boxes has artwork by a comic book artist, many of them fan favorites. "The main target for the kits are Star Wars collectors, whether they're model builders or not!" Ko emphasizes. "I want everything to be collectable, including the box." To that aim, the boxes will all be sealed with individually numbered seals (see our contest this issue to win your chance at low-numbered kits). Less than 20,000 kits of each character will be created.

As fans can see from the boxed section, Polydata has chosen some unusual kits in their first set. "I think a lot of the supporting cast is interesting," says Ko. "I mean I'd do a Darth Vader until later on. The model market is flooded with the dark side of the force. I'm doing kits like **Wedge Antilles**, **Lando Calrissian**, **Admiral Ackbar**, or **Bib Fortuna**." Indeed, although their first release is **Luke Skywalker**, there is no **Luke** kit currently on the market. A cool feature of the **Han Kenobi** kit is that it includes two hoods for the head, one up, one down

Besides *Star Wars*, Polydata has the license for **Jim Lee's WildC.A.T.S** unpainted kits, with the Spartan kit available by the end of the year. Ko is also working with Mike Mignola on a **Hellboy** model kit, which will be released in conjunction with the next **Hellboy** series.

Ko plans to keep the prices low on all his kits, to make them more accessible to the public. "As a model builder, I feel that the hobby is getting smaller and smaller. People are losing interest, first because of the price, and secondly, because they're difficult to make. Nowadays, younger kids want a more immediate satisfaction, and don't get into building models. But there is a satisfaction you have when you've finished the kit, a pleasure in showing people you built it. With my Star Wars kits, I want to get people's interests again. I want to tell people 'Building model kits is not that hard.'"

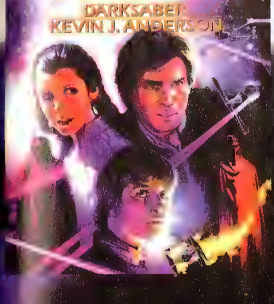
Polydata **Star Wars** model kits are available at comic stores and hobby shops. For more information, contact Polydata, 1575 Steeles Ave. East Room #105, North York, Ontario M2M 3Y8.

THE JEDI LIBRARY

BOOKS: Busy boy Kevin J. Anderson (my personal favorite *Star Wars* writer) brings us a smashing coda to his **Jedi Academy** series with the hardcover publication of **Darksaber** in October. Admiral Daala's back, teamed up with Captain Pellaeon, and she's out for blood. Her first target? The moon of Yavin 4 and Luke's Jedi academy! Meanwhile, Luke's in love with Callista, but is he ready for the next step in their relationship? And what happens when the Hutts decide to gain the ultimate power by building a superweapon known as the Darksaber? Take this wild tour of the galaxy, with return trips to Hoth, Tatooine, Dagobah, and Coruscant along the way! Look for the Bantam audio adaptation of **Darksaber**, out the same week.

Are you one of those collectors who just can't live without your favorite books in hardcover? Well, wait no more, because the original novels are coming your way soon, plus a few other cool books, all courtesy of Ballantine. In September, look for the hardcover **Star Wars Trilogy** book, as well as the three spectacular **Art Of...** books. October will bring the trio of original novels as separate hardcovers, with cover art the same as that of the new video rereleases. Cooler than this is the fact that each of them will feature an all-new introduction by George Lucas! Finally, the trio of **Star Wars Technical Journals** (originally published in magazine format by **Starlog**) will be collected into a hardcover, due to be released October 1st.

Han Solo's future is in doubt in the finale to Roger McBride Allen's



SHOWDOWN AT CENTERPOINT
ROGER MACBRIDE ALLEN
BOOK THREE OF THE CORELLIAN TRILOGY
STAR WARS
HAN SOLO BATTLES THE GALAXY'S MOST POWERFUL WEAPON!

IN PRINT: Kevin J. Anderson WRAPS UP THE **JEDI ACADEMY** SERIES WITH **DARKSABER**. PLUS: [illegible] SHOWDOWN AT [illegible]

EMPIRE'S END: LOOK FOR THIS TWO-PART STORY FROM TOM VEITCH, WITH ART BY JIM BAIKIE, TO BEGIN THIS OCTOBER.

trilogy, **Showdown At Centerpoint.** Han realizes that the rebel forces at Sullust are turning planetary repulsors into weapons of immense destruction, even as Luke and Lando discover the infamous Starbuster at the Centerpoint Station. The Starbuster's going to go nova, and it's going to take a whole star system with it! Can the heroes stop it in time? Look for a three-hour **Showdown At Centerpoint** audiotape adaptation, from Bantam Audio.

Wanna know what happens in the far future of *Star Wars*? Twenty-two years after the first film, Anakin Solo is a pre-teen and a new student at Luke's Jedi academy. In the first of a new series, **Jr. Jedi Knights #1—The Golden Globe**, author Nancy Richardson puts Anakin, and his young Yuskon Ranier friend, Tahiri, on a secret mission to find the Golden Globe (and we don't mean the cheesy award show). Kevin Anderson is providing the story outlines for the series, which will appear quarterly from Berkley's Boulevard imprint.

Coming up at the end of October is the ultimate in reference guides for *Star Wars* fans... and I'd say that even if I hadn't written it! More next month on **Star Wars: The Essential Guide To Characters**, written by no-no guy named Andy Mangels and illustrated by Michael Bulkis.

COMICS: Timothy Zahn's book trilogy was the first step in revitalizing public interest in *Star Wars*, and now Dark Horse is adapting the first of the trilogy into a six-issue comic series! **Heir To The Empire** has been scripted for comics by Mike Baron, no stranger to the galaxy due to his duties on the first story arc for **X-Wing: Rogue Squadron** French artists Olivier Vatine and Fred Blanchard (**Aquablue**) will illustrating the series, which introduces Grand Admiral Thrawn, m Jedi Master Jorrus C'baoth, smuggler Mara Jade, and the gifted Je children, Jacen and Jaina Solo. **Heir To The Empire** begins in e October.

The *Star Wars* saga seems to run in trilogies, so it should be n surprise that Tom Veitch has scripted a third part to his **Dark Em** duo. This one is more a coda than a full-on sequel though. **Empi End** is a two-issue series beginning in late October, scripted by Te Veitch, and illustrated by British artist Jim Baikie. This time, the Emperor's inhabiting the body of his final clone, an inferior body breaking down unless he can steal Jedi genetic material from the Anakin Solo! Can Luke and his Jedi students stop Palpatine on his rampage through the galaxy, and if so, at what price? Besides endi his comic trilogy, **Empire's End** is also the finale to Veitch's long string of work on *Star Wars*.

A new creative team takes over **Droids** for its second story ar Strnad jumps into the writer's seat for the four-part "Season Of Re m **Droids** #5-8. He's joined by penciler Bill Hughes (a veteran of first **Droids** mini-series) and inker Keith Williams. When C-3PO ; R2-D2 are acquired by an Ithorian "Hammerhead," can they surv their battle against the merciless Dictator Forever Crane, and rescu their friend Smiley before he succumbs to the Caretaker Virus?

GAMES: Looking for more aliens to spice up your adventures? Lod Games' **Galaxy Guide 11: Aliens: Allies & Enemies** coul just what you need. Over 30 alien species are detailed, with inforr tion about homeworlds, cultures, and civilizations. Illustrations a game statistics complete the fun.

To go along with their 25 mm metal miniatures, West End is r ing the **Star Wars Miniatures Starter Set**, a 114-page book wr by Stephen Crane and Paul Murphy. The table-top role-playing ga comes with its own miniatures in blister packs, plus adventures fe planets of Hoth, Prosack, Endor, and Pcutorion.

next month...

Hope you enjoyed this month's column and will be with us each a every month.

Coming up next month will be a special company profile of Kenn with secrets about their upcoming lines. Plus, more exclusives o galaxy far, far away. See you in the future... "**Star Wars Futures**

Besides his various Star Wars projects, Andy Mangels reports on Hollyw for various magazines, and has just written a hugely successful Blood mini-series for Image. He's hoping to do a second series.

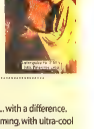
BOOKS, COMICS, AND GAMES, OH MY!!!: UPCOMING RELEA

TITLE	Team	Company	Date
Dark Empire II #1	Tom Veitch/Cam Kennedy	DH	Sept 5
River of Shiva #1	Louise Simonson/June Brigman	DH	Sept 5
X-Wing: Rogue Squadron #3	Mike Stackpole/Mike Baron/Allen Nunis	DH	Sept 12
Tales of the Jedi Companion #3	Kevin Anderson/Carrasco, Jr.	DH	Sept 19
Droids #5	Ian Strnad/Bill Hughes	DH	Sept 26
X-Wing: April's Fool	Ryder Windham/John Nadeau	DP	Sept-Dec
Art of SW hardcover		BL	Sept
Art of TESB hardcover		BL	Sept
Art of ROTJ hardcover		BL	Sept
Star Wars Trilogy hardcover		BL	Sept
Young Jedi Knights #2	Kevin Anderson & Rebbecca Moesta	BK	Sept
The Mos Eisley Cantina: Pop-Up Book	Kevin Anderson & Ralph McQuarrie	DB	Sept
A New Hope: Lift-the-Flap book		RH	Sept
Step Into Reading		RH	Sept
Fairy Tales #1: Jaina and the Henadek	John Whitman	Time Warner Audio	Sept
Fairy Tales #2: The Twins and the Taloden	John Whitman	Time Warner Audio	Sept
Lovable Aliens 1, 2, 3	Jane Paley	Time Warner Audio	Sept

"Who's scruffy lookin?": The Merf Herder's Pen

That a card...

If...ppen over about twelve years since Drawing Board put its line of Star Wars greeting cards on the market, and it's time for a new...here. In steps Hallmark, whose Shoebox Greetings line has surprised fans with a wide line of *Star Wars* cards, in stores now. Twenty-three cards are in wide release, although a total of thirty-five cards were test-marketed (twelve were discontinued) in NY, LA, Chicago, Atlanta, and Kansas City. Featuring photo covers from the trilogy, there are birthday cards, romantic cards, and cheer up cards. Some of the cards are rather funny, while some — like the "intergalactic P.M.S. hits Princess Leia" — are likely to be sought after on the collector's market once the Shoebox line changes. Hallmark is considering expanding the line next year. A 1500 piece puzzle is also shipping, in September.



Shiny as a droid...

Last year, Zanart Publishing began releasing *Star Wars* art prints...with a difference. Their patented Chromium prints came pre-matted and ready for framing, with ultra-cool metallic highlights on the artwork. They followed up with a nifty set of eight vehicle blueprints, which was a hit with fans. This fall, they've got a lot more on the way. Early September will see a five-print release of the artwork from the LucasArts video games **Tie Fighter, Rebel Assault, Dark Forces, X-Wing, and Tie Fighter: Defenders of the Empire.** Late September will be a three-print release featuring the artwork from the new video rerelease covers. And later in the fall, look for a deluxe set of the earlier blueprints. The difference? Not only will the art be Chromium, but it will also glow in the dark! Zanart promises that several more cool **Star Wars** projects are on the way, many of them are the first time some of the artwork will be used beyond their original uses.

Marking the days...

Fans have usually only had a...e choice each year when it comes to buying a new Star Wars calendar, but not this year. Cedco Publishing is releasing a 1996 12"x12" Calendar, featuring 48 digitally-enhanced photos from the widescreen film, as well as a smaller 1996 Datebook featuring 36 digital images. The size of the photos is about the same size as Topps' **Widescreen** cards. If you can't find the calendars at your local store (or want to order them early), Cedco's mail order phone number is (800) 227-6162.

Meanwhile, Hallmark will be releasing a different calendar. I've just received the calendar and it gets my marks as the best Star Wars calendar I've seen. Their 1995er will feature computer-enhanced artwork and photo collages from **Star Wars: A New Hope**, with each month focusing on a specific character or vehicle. With three calendars to choose from this year, you'll have more room to mark down the days until the new trilogy.

Forgotten vinyl...

Yet another Star Wars collectable seems to have almost disappeared without much of the public knowing about it. While everyone's been (justifyably) waiting for the new toy lines, most people missed the Out Of Character models sold through Suncoast stores. Averaging between 9-10 inches tall (except for the short **R2-D2**), the fully-painted vinyl line had ten figures, manufactured during 1993 and 1994. The Star Wars set included **Han Solo**, Luke as an X-Wing pilot, **Leia, Chewie, Threepio, Artoo, Vader, a Stormtrooper**, a black-suited **ROTJ Luke**, and **Ben Kenobi**. Most Suncoast stores are blowing the figures out now for around $9, so hurry and find them while you can. The *Star Wars Fan Club* offers six of the main heroes. Rarest of the set are **Ben Kenobi, Luke** in X-Wing suit., and the **Stormtrooper**. Happy hunting!

(...lorse, BM=Bantam, BL=Ballantine, BK=Berkley, LB=Little Brown, RH=Random House, WEG=West End Games)

TITLE	Team	Company	Date
...wable ... A to Z	Jane Paley	Time Warner Audio	Sept
...ner To ... pire #1	Mike Baron/Olivia Vatine	DH	Oct 3
...Wing ... Squadron #4	Mike Stackpole/Mike Baron/Allen Nuon	DH	Oct 10
...ies of ... The Sith War #3	Kevin Anderson/Carrasco, Jr.	DH	Oct 17
...ponn ...	Tony Weech/Jim Baikie	DH	Oct 24
...nds: ... of Revolt #6	Jan Strnad/Bill Hughes	DH	Oct 31
...Tec... Journal HC	Shane Johnston	BL	Oct 1
...War... Magazine #5	Bob Woods (ed.)	Topps	Oct 1
...sic ...	George Lucas	BL	Oct
...sic ... PBR HC	Donald Glut	BL	Oct
...sic ROTJ HC	James Kahn	BL	Oct
...ound ... Centerpoint PB & Audio	Roger M. Bride Allen	BM / Audio	Oct
...kse... & Audio	Kevin Anderson	BM / Audio	Oct
...edi ... I — The Golden Globe	Nancy Richardson	BK	Oct.
...kay Guide 12: Aliens, Allies & Enemies		WEG	Oct
...of Mi... Starter Set		WEG	Oct
...of The ... Guide To Characters	Andy Mangels/Michael Bulkis	BL	Oct 25

HUNT OR BE HUNTED.

TUROK. IN SEPTEMBER.

37 & 38: ALL OUT WAR IN THE LOST LAND. TUROK VS. NAZIS
BY TIMOTHY TRUMAN AND RAGS MORALES

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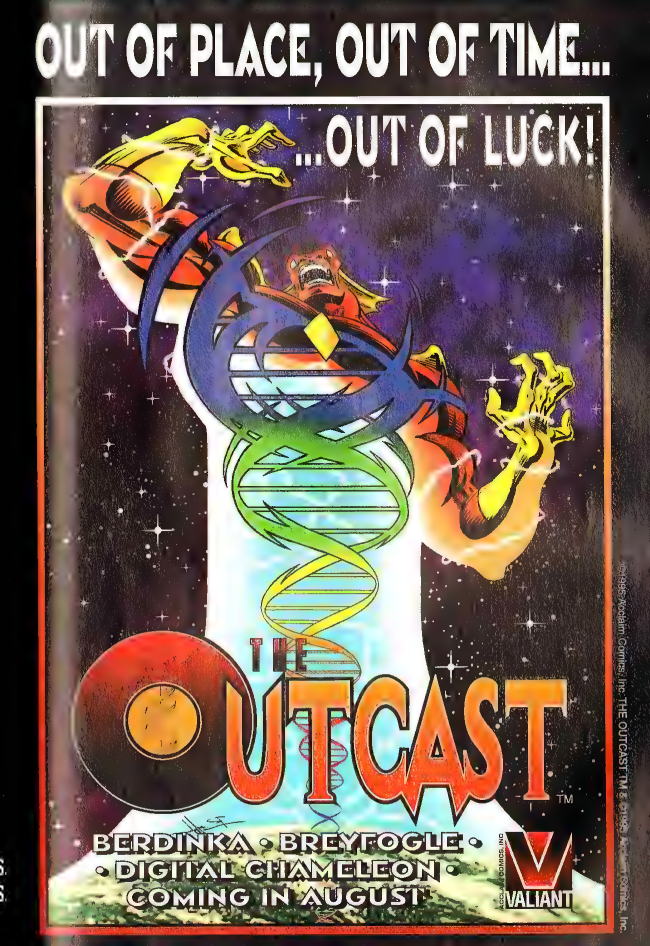
OUT OF PLACE, OUT OF TIME...
...OUT OF LUCK!
THE OUTCAST™
BERDINKA • BREYFOGLE
• DIGITAL CHAMELEON •
COMING IN AUGUST
VALIANT
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MALIBU HEATS UP THIS FAL

BY

DONNA SAVA

One of the hottest players in the comic industry lies just off the Ultraverse on TV with characters by fan favorite George Pérez! Leading off the comic of Malibu's "Black September" project, Prime will be going to the Marvel Universe and by the time he gets back, Malibu will have a major syndicated cartoon show, a nationally distributed toy line, and a comic book connected to the X-universe. Malibu is back with a vengeance; FAV asked Malibu's Donna Sava to give us the inside scoop on what's going on over at Malibu.

Malibu is rocking the comic industry. It all began with Malibu borrowing Loki, Thor, The Black Knight, The Infinity Gems, and The Avengers. The result will be unthinkable: the Ultraverse and the Marvel universes collide into a strange hybrid universe during Black September causing all the Ultraverse books to be "starved" issues, books without numbers, with a distinct #-sign and all black covers. Following this theme, the Ultraverse will be focused on just seven titles, all of them at $3.50, and introduce a comic connected to the X-universe with Juggernaut in The All New Exiles. Prime will return to the Ultraverse as Spider-Prime. Mantra will return as a teen, blond and dreamed all

...Adam Warlock, of Warlock and The Infinity Watch/Infinity Gauntlet fame, will ...the pages of Rune.
...September, Malibu will ...most exciting event of the year — ...UltraForce animated series. The series will ...similar story line to the comic and ...follow the continuing development of ...characters. Since Malibu is know for ...envelope, fans can be sure that ...series will contain elements ...differ from your typical animated ...
...in all of this is fan favorite ...Perez will be giving life to the ...characters on screen and off.

Perez worked on several of the character designs and animation cells for the show, thus giving it an authentic comic book appeal. "We wanted to keep the characters true to their origins and appearance in the comic and George has helped us to keep them that way," said Scott Rosenberg, president of Malibu.
DIC will launch the animated series September 24th. The show has been syndicated nationwide for Sunday mornings at 9am (some areas may have different viewing times). Lewis Galoob Toys will be hot on their heels with the UltraForce action figure line debuting in November. The toys will be Ultra cool representations of the comic book characters and will feature some sensational limited edition for collectors. Further excitement will be generated by a TV ad push from Galoob.
At the center of all this excitement are Ultraverse editors Hank Kanalz and Roland Mann. "Fans will be surprised in the fall. If they think they know how it's all going to pan out, they're going to be shocked," said Kanalz.
Mann said, "We've still got some surprises up our sleeves. If fans never thought they ... X-Men characters adventuring in the Ultraverse, they're not prepared for what's next."

AMERICA

BAD GUYS

& A Couple of Flashes in the Pan!

An Interview with Mark Waid by Matthew Brady

FAN: So tell us Mark, how did you get to write Captain America?

Mark Waid. It was a lucky break. My phone rang one day, and Ralph Macchio [editor of **Captain America**] was on the line. He said they'd been talking around the office, and they wanted me to write one of their books. I was on the other end thinking, "Please say Captain America, please say Captain America." He did, and I was thrilled.

In your view, how does the rest of the Marvel Universe see Captain America?

Cap's biggest hurdle is that everyone sees him as their father. That makes me nuts, because no one thinks their dad is really cool. Also, because we have a tendency to speak of him in the Marvel universe with such reverence, and everyone says, "Oh yeah, Captain America taught me everything I know," that makes him a big teacher. Teaching is a very honorable profession, but no one thinks their teacher is cool either.

All these things conspire to make Cap seem as if he's 80 years old. One of the things that's quickly forgotten about Steve Rogers is that physically, if you take into account Marvel time, and how long he was frozen in the ice, he's a man in his early 30's at the latest. Early on, I want to have some of the newer characters in the Marvel universe come up to him and start talking to him like he's an old man, and have Cap say, "wait a minute," and pull back the mask and show them how young he is. He may not be listening to Pearl Jam or Green Day, but he's not a complete stick in the mud.

Give me a brief outline of what you have in store for Cap.

My first issue, #444, by and large doesn't have Cap in it at all. I'm not sayi that Cap doesn't make an appearance, he may or may not. Actually, that's pre much the point of the whole story — the Avengers are facing a crisis situatio that Cap would be *perfect* to deal with. They realize that without him around they don't know quite how to deal with the situation, and look to him for ins ration, even though he's not there. His presence is very strongly felt however.

Beyond that, we have a four part story called "Operation Rebirth" (#445- where Cap is brought back up to speed, and he has to pay an interesting pri for being cured of his near-death predicament from the "Fighting Chance" st line. Actually, he'll pay a couple of interesting prices, neither of which I can name. #445 is essentially Captain America being thrown surprise after surpr The overall threat is the greatest villain Cap has ever had to face. It's someon he's faced before, but not the Red Skull.

After that, all I can really say is just expect high-flying action-adventure, w lot of personal stuff, but mainly a Captain America like you've never seen hi before, because he has a brand new edge that you've never seen before.

By your own admission, you are now working on your dream cha acters, namely Captain America and Flash. What's next?

Oh God, I have no earthly idea! Brian Augustyn [Waid's editor and co-cre ator on **Flash** and **Impulse**] and I talk about that pretty much every week; new worlds are out there to conquer? I never had much interest in writing **Batman**, but I could be proven wrong. **Superman** is pretty much locked in the guys who are doing it now, and over at Marvel, **Captain America** was n number one choice, so now I just don't know.

Are you ever worried that you'll wake up one morning, and all t ideas will be gone?

Oh sure, that feeling happens every morning, but a quick phone call to Br is like recharging my Green Lantern ring. I have to call him once every 24 h

I've noticed on the discussion boards on DC Online that there already is a folder for *Kingdom Come*. Does this worry you? I mea the book is still about a year away from seeing the light of day...

Oh God yes! People now expect it to be another **Watchmen**. I feel that Al [Ross] is going to do an amazing job and I genuinely don't know if I can liv to that wrap. All I can promise is that I'll tell a good, solid, DC story. As far a whether or not it will be the watershed book of the 90's, I can't even begin t shoot that high. I'm just going to put my head down, bull ahead, do the wor and hope we don't get ——— No matter what happens, Alex will come o it smelling like a rose. I'm the guy who's got all the pressure on him

I'LL TAKE THAT!
WHERE'S THOSE IN THE EAGLE TOWER, KILL HIMSELF AROUND TO WATCH HIM BRUTALLY TEAR YOUR BODY/ASSEMBLY TIME AND
BUT UP, AVALON! WHEREVER HE IS, I'LL FIND HIM! BRIGHTEST IN THE SOUL!
OH, THIS IS EVEN ONE CHANCE...
WELL, HE WON'T HE'LL SAVE THE DAY!
I'LL TAKE OFF YOUR DOWN-HAND-OUT HOODLES INTO AVENGERS WHO COULD MEET ANY CHALLENGE!
I WISH CAP COULD ALWAYS BRIDGLES!
THAT'S WHAT WE HOPE!

So, is there any ballpark date set for the *Kingdom* release?

I'm guessing early '96 is when it will see light.

On the computer boards and at conventions, there have been a lot of worried rumblings that you may be leaving Flash sometime soon. To settle the rumors, is there any chance that you will be leaving Flash?

I'm taking **Flash** with me to my grave! [laughter] **Impulse** is a lock because I'm having a lot of fun there. **Captain America,** I'm committed to for a while. That leaves a conspicuous absence doesn't it? **Legion of Super-Heroes** is another story. Tom Peyer is doing an amazing job with **Legion**. I honestly think that, in a lot of ways, he's doing a better job than I could do. I have a tremendous amount of respect for him, and he's one writer **Legion** is exactly the project that he needed to prove to people that he is a really good writer. So, this year's **Legionnaries** annual will be my last **Legion** gasp for a while. I'll be involved with some of the co-plotting in the months to come, but I'm pretty much having a walkabout from **Legion.** That's the one thing that I will do.

Something that fueled the rumors about you leaving *Flash* was the appearance of Michael Jan Friedman as co-plotter on a few issues. What's up with that?

"I'm taking Flash with me to my grave! [laughter] Impulse is a lock because I'm having a lot of fun there. Captain America, I'm committed to for a while. That leaves a conspicuous absence doesn't it?"

Michael is a good friend of ours [Waid and Augustyn]. He's a good writer. In order to launch **Impulse** and get **Underworld** going, I really needed to take a little time off, but I didn't want to leave **Flash** altogether. Michael was gracious enough to step in and co-script and co-plot with me for a couple issues. We're working very closely together, so hopefully, the seams won't show.

On another track, do you like Oscar Jiminez's art in *Flash* so far?

I love his stuff! It's very expressive, and there's a lot of animation, and he can tell a story. Unfortunately, we have fill ins scheduled art-wise for #105-105, because Oscar had to bail us out on the art for **Flash** #100.

Let's cut to the chase on *Flash*. Are we going to see Wally and Linda get married in the near future?

Not anytime soon, only because I haven't figured out what to do with them after that. I'm not one of those people who believe that marriages are a dead end in comics. My big fear is that I'll get them married, I'll get hit by a truck two months later, and then some hack will come along after me, and having no idea what else to do in their small little idea chest, they'll do something horrible to Linda. She's much safer as long as she's not married. If I knew that I was going to be on **Flash** for the next ten years, then I might seriously be thinking about it, but who knows what can happen in non-creator owned comics....

Okay, so now no one can touch Flash in terms of speed. What now? Aren't you reaching the

point Superman got to where when he was pushing planets around, and no one could even touch him?

Ah, not at all. He's still very fast but a) he has to be paying attention for the speed to do him any good, and b) as I described in #101, he's no longer at the top rung of his ladder, but at the bottom rung of a whole new ladder. So he'll be busy learning about a whole bevy of new powers that he may have access to, but it will be a very slow learning curve.

Again look at Flash. How often do we have him going toe to toe with somebody? Almost never. He can beat anybody. The trick is coming up with stories that can't be solved by running fast. It gets harder and harder every month, but it's still the way to go.

Will we ever see any of the old Rogue's Gallery again? Even if they just stop by on one page and get their clock cleaned by Wally?

It's funny you should mention them because the old Rogue's Gallery is on page one of the **Underworld**, and th last until page five. Almost.

So, what's coming up for Wally in the pages of *Flash*?

#105 will be the last "Mirror Mast story, #106 is the return of Frankie, #107 is the Underworld crossover, guest starring Captain Marvel, and they'll be taking on the Shadow Thie #108-111 will be a storyline called "Dead Heat," and we may have a cou ple of issues of **Impulse** tie in with t as well.

Dead Heat? Sounds ominous...

Yeah, well it is. It's the story of the guy who was supposed to be the Flas in between Jay Garrick [the Golden A Flash] and Barry Allen [the Silver Ag Flash], and wasn't. He wasn't becaus a) he wasn't worthy, and b) he wasn nice man. He had a battle early on w one of our characters, but I'm not s ing who, and will re-emerge in the 9 as the worst and nastiest villain Wally has ever fought. This guy may not be quite as fast as Wally, but because of experience with the speed force, he knows some tricks that Wally can't e dream of. This time, Wally is going against someone who is just way out his league.

So is your writing load now j about all you can handle?

God yes! It's still actually more th can handle. I can do three monthly books, but what's killing me is the A Ross project and **Underworld**.

What about Impulse? What's i the works for him? Is he going start collecting his own bad guy

Actually, we're doing a villainess named White Lightning in #4-5, whi essentially a *femme fatale*. Not a "b girl" per se, but essentially a baby-s fantasy you may have had. As far as other super-villains go, not only am having more fun just writing the adv tures of Bart Allen, super-student, b that's where the fun response seems to be the greatest. People are less intere in seeing yet another superhero running around punching super villains as t are in seeing the real-life adventures of a 14 year old dealing with the stuff a year old has to deal with, like school and friends, and that sort of thing. That going to be the focus of the book just as much as anything. #7 will be a fill i Marty Pasko, and Bart will finally meet XS in #8, our Underworld crossover, which will also guest star Blockbuster. Beyond that, he'll tie into "Dead Heat and then nothing is carved in stone.

It seems like you are really having fun on Impulse. If you hold th book up to your ear, I think you can almost hear maniacal laughter

Oh, yeah, I hope so. I read issue four today, just to proof it, and I was lau ing out loud. I thought it was kind of creepy, I mean, these are my own joke

but, dammit, they were pretty funny. So yeah, I am having a good time with it.

Okay, I haven't bit on your bait yet, but now I can't resist. Tell me about *Underworld*.

Underworld actually sprang from my reading of **The Golden Age** by James Robinson. I realized that I wanted to do something like that, from a specific point of view and I focused on a group of characters. The Silver Age guys were already taken by James Robinson for his upcoming mini-series/sequel. The Charlton characters were all brought into Watchmen, so they were gone. There weren't a whole lot to choose from, and that's when I realized that I could go to town with the villains, and that's where **Underworld** sprang from.

So what's the story of Underworld in a nutshell?

Satan comes to the DC universe and starts making deals. We don't actually *call* him Satan, but in my mind, he's certainly the Devil. He's there to wheel and deal and shake up the volume in the DC universe in terms of villainy. He wants to just get more evil out there, just plain evil running rampant in the streets. Obviously, he's got some other goals as well, and those will spill out as the story goes along. His right hand man will be, appropriately enough, the Trickster. He'll get in with this guy early on, and then realize he's in way over his head. By that time, it's too late, and he's the right hand man to Satan. Nice work if you can get it.

There will be an inner council of the Joker, Lex Luther, Dr. Polaris, Circe, and Abra Kadabra, villains who don't need 'amping' that much. There are a lot of good villains out there that don't need

[illegible] breaking. I mean, there's nothing wrong with Two-Face, there's nothing wrong with Poison Ivy. These characters aren't broke. Unfortunately, there are a lot of second-string guys from the 50's and 60's who we really need to bring kicking and screaming into the '90s. I'm talking about the Super Frosts, Metallos, and Psycho Pirates of DC that definitely need a good shot in the arm.

With **Underworld**, I'm working closely with each of the individual writers and saying, "Hey, let's put some new spins on these characters, give them some new looks, make them a little more contemporary, and see if we can't add their power up a little bit."

Just one final question. Did you ever think in your wildest dreams that you would go from lowly editor at DC to one of the most popular writers in comics?

No, I never ever dreamed it. [laughter] I was standing on the subway platform on Christmas Eve with, just, all stuff from DC, looking longingly at the oncoming subway trains with copies of **Secret Origins** stuffed in my pockets for warmth. And now...

You can afford to stuff envelope books in your shoes...

[laughter] Yeah, that's it. I have sailed from the lowest point to the highest, and I am the luckiest guy who ever lived. ■

PAUL DINI:
BACK
TO
THE
BATCAVE

Paul Dini, best known for his work as a writer and producer on *Batman: The Animated Series*, returns to his Dark Knight days as the writer of DC's new series, The Batman and Robin Adventures. The Batman and Robin Adventures begins this Fall and continues the "animated" style of The Batman Adventures.

Dini describes his forthcoming work on The Batman and Robin Adventures, "I'm looking at them as, for the most part, a series of done-in-one, self-contained stories. They're going to be very much like the TV series in that, some of these stories that we couldn't tell on the TV series, for whatever reason. Whether they didn't particularly work well in animation, and we found they worked better as comic book stories, simply because we ran out of time with the animated series."

Dini describes the types of stories he is writing for The Batman and Robin Adventures and the dynamic between the members of the Dynamic Duo, Says Dini, "It's a little trickier to write than the TV series, where you could just do a story like 'Heart of Ice' or 'Mad Love' or 'Harley and Ivy', for instance, where the emphasis is purely on the villain. Batman is only an incidental character in the action. The *Batman* series is one of the rare series out there where you have such a diverse cast and the villains are so well known, that you can do that sort of thing versus other heroes you can't. If you tried doing that with virtually any hero's rogues gallery you'd lose interest pretty quickly, if the major villains weren't around. But, with *Batman* the TV series we had a little more leeway with that. I'm looking for the same sort of leeway in these stories. I've got a heavy mandate from DC, there will be issues where Robin will be a very minor part or he won't appear at all.

"For the most part, I'm trying to give Batman and Robin more of a reason to be together in this book. I set up pretty clearly in the first issue that Robin does not live at Wayne Manor anymore. He's a college student. He lives on campus, which is what we did in the first season of *Batman: The Animated Series*. There will be certain instances when Dick, for reason or other, will have to be at Wayne Manor or the Batcave, but those are special cases when Batman needs him or when there is some pressing need for the two of them to get together. I want them to each have their own identity. I don't want to have them coexist to the hip and running around in the Batmobile at the same time simply because they have to be.

"The Batman Adventures comes to an end and is replaced by The Batman and Robin Adventures. Says Dini, "I was because I was in [illegible] and [illegible] with the [illegible] Batman: [illegible] and [illegible] comic [illegible] books. Robin [illegible] comic [illegible] character [illegible] to get the [illegible] of The Batman [illegible] especially [illegible] you can find Robin [illegible] major role, also, [illegible] there are going to be [illegible] stories. I'm talking to Ben Peterson [Editor of The Batman Adventures and of Batman and Robin Adventures] about a solo Robin story. There are also a few stories that I have in mind for later in the year, where Robin doesn't fit in, it's Batman in a solo adventure."

Dini's first storyline for the series is a two-part tale that is sure to please Batman fans of all ages. Dini describes his first outing as a regular Batman comic book scribe. "The first two issues are a Two-Face story. It's a pretty strong story that at one point, I was considering using for the *Batman* animated movie. This is called 'Two Times.' In a weird way, it's almost a take on Othello. Harvey Dent is in Arkham Asylum and he's trying very hard to overcome his Two-Face persona. He's making progress. Bruce Wayne is ready for his treatment. He's divorce from the animated series, doesn't come to her apartment when Bruce, Harvey is working on controlling his Two-Face personality. When the Joker, who observes one of the sessions, thinks it would be very fun to see if he could just start working on Harvey, so, he makes the seed in his mind that the only reason that Dent's not dead at times come to see Harvey is all is because they're pretty, because they're carrying on behind his back. The Joker kind of has a good time. Plays. Wayne has the reputation of being a playboy. No girl can resist him. He's young, rich, and single. Even though Bruce is Harvey's friend you know you work at him. The seed is planted and that's what causes the two Two-Face personas to come out. At the end of the first issue, Two-Face breaks out of Arkham to have his revenge on Bruce and Gotham for lying to him, as he's come to believe it.

"And then, at one point, considered breaking both Two-Face and the Joker out of the asylum for the story, but changed his mind. Says Dini, "I decided that it was more effective if the Joker was left in Arkham. In a weird way, it show just how *powerful* the Joker is. He's just sitting there bored, and he doesn't

to do this. He has Harley Quinn to help him with it, because in this particular story she's on the outside. He gets in touch with her and she's sort of the Joker's agent. She has a small part in the first issue. The Joker does it purely because he's bored, because he can, and because he's a sadistic maniac. It's a kind of a unique Two-Face story in that in most Two-Face stories it's Two-Face against Batman, in this one it's Two-Face against Bruce Wayne. That's a relationship that I wanted to play with and explore, because out of all Batman's rogue's gallery, Two-Face is really the only one that he has that close of a connection with, as Batman, and as Bruce Wayne.

"I really wanted to do 'Two Timer' as a two-part episode of the TV series, but by the time I thought it up, we had sort of sworn off two-parters, because they're hell on the production schedule. There was really no way to do it to make it satisfactory to the network. It's about *infidelity* and *suspicion* and *jealousy* and everything. Dealing with the rules for doing the Batman and Robin series for Saturday morning, the network wanted the villains' goals to be a little bit more traditional like revenge on Batman, or they're out for money, or out to get somebody, something a kid could understand. Once you get into the realm of more adult themes, your basic comic book audience will have no trouble understanding it, but it still made the network executives a little leery, so that's why we never proceeded with that one."

Dini's best known comic book work is **Batman: Mad Love**, an exploration of Harley Quinn and her love of the Joker. The success of the book indicates that readers are looking for animated Batman stories with more mature themes. One such project is a **Harley and Ivy** mini-series. Readers worried that **The Batman and Robin Adventures** will keep Dini from doing his other Batman projects need not worry. Dini comments on **Harley and Ivy**, "Oh, that will happen. It's just that I've been very slow writing the scripts. Bruce [Timm] says he doesn't want to set pencil to paper until all three scripts are in. I'm just finishing up the second one now, and then I've got the third one to do.

"They're not big, grim stories. They're actually a lot funnier than we put on *Batman*. They're a little more risque. They're a little more out there. As opposed to the other kinds of shows that we do on *Batman: The Animated Series*, or as regular issues of **Batman Adventures**, Batman is in a few issues of **Harley and Ivy**, but he's pretty much a minor character. It's pretty much the girls on their own."

Indeed, the response to **Batman: Mad Love** was so great, that the studio gave some consideration to going further with the story.

Says Dini, "A lot of people have asked us, 'When are you going to make **Mad Love** as either an animated episode, or a direct to video movie?' We did think about it. We actually wrote some memos on it. We got some of the people in Home Video to look at it. But, ultimately, I don't think it's going to happen, and, more importantly, Bruce Timm and I have cooled on it. Bruce had a very good point early on, which is, 'It is what it is. It's a *book*.' It's a story and it's a story about Harley Quinn. Batman is the thing that Harley has to get or get rid of in order to get the Joker's love. So Batman is a secondary player in this. When you're doing a made for video release, you want a story where Batman and Bruce Wayne are more integral to the plot, more of the attention is on him."

Dini's interest and love for comics is evident. Dini comments on his future in the art form, "I've got **The Batman and Robin Adventures** to worry about. That's a big commitment every month. I've also got to finish up **Harley and Ivy**, or else Bruce Timm will never speak to me again. I have had a few calls here and there from Marvel and a couple of other publishers, but I've had to say, 'Hey thanks for the call, but I just can't take on any more work at this time.' I *definitely* want to do more comics. I think the main thing I want to do is create my own characters after this. Working on **Batman** has been a lot of fun. You can't ask for a better hero or set of villains. I'm really not interested in taking on another monthly book. However, I am interested in finding a home for some characters I've created. Bruce Timm and I have come up with a couple of original creations of our own. Once we finish **Harley and Ivy**, we'll

be looking for a place to take these characters, probably in comic book form. It may be easier in the long run to do these characters and do them *right* in comic book form. If you do it in animation and you come in and you have a really good track record in animation, producing shows like *Batman* or *Tiny Toons* or whatever, you go to a network executive's office and they'll say, 'We'd love it if you were bringing us *Batman* or *Tiny Toons*. Sure! We'll look at something original, but you have to realize we went to Toy Fair last week and bought the rights to *Magic Potty Baby* and we're doing a series on that. They'll always go with a pre-sold property. Which is a killer, if you're just coming in with original characters. I did that route last year. I came in with some funny animal characters that I had created especially for animation. I had a hate development and I had little statues and all this really terrific looking artwork, and the people at the network said, 'Oh, uh, yeah. We're looking for a funny show just like this, but not this. We need something a little more well known. It's fine for original characters, but we want something really *original that we've seen before*.'"

In the meantime, Dini and Timm spent some time on the development of *Freakazoid*, a new Spielberg animated show for Warners. Dini describes the original idea for the show as "a shy, nerdy kid who becomes an insane, adult superhero We called it *Freakazoid* and it had elements of the very early Lee/Ditko Spider-Man. It was kind of like the Creeper. It was this very *weird* show. It was mostly played straight."

Spielberg decided to change the direction of the show, favoring a more comedic element. Dini has written some episodes of the show. Dini and Timm have since moved on to another superhero animated project, *Superman*! The show should be ready by the Fall of '96. As for the direction of the show, Dini says, "We're still discovering that. I'm doing some Superman research. I'm in the middle of writing the bible. Bruce is doing the designs right now and still playing around with some of them. I've just started writing this stuff to figure out where we're going and what direction we're going to do."

The Fox Network's order for 85 *Batman* episodes is complete. Production on the show ended nearly a year ago. Five new episodes will air this Fall [see side-bar]. With the immense success of *Batman Forever*, the demand for Batman seems on the rise. Would Dini return to the animated series if more episodes were ordered? "It's hard to say, because I have a lot of affection for the show. The other day Bruce and I were over at the warehouse where they keep the animation cels for the show. We were looking at all these great things from the episodes and I was thinking, 'We had such a good time doing the show!' Talk about memories! We were looking through some of the greatest cels like full body shots of Batgirl, and this great set-up of Bane trying to break Batman's back. You start to think, 'We should have done this. We should have done that. Wouldn't it be fun to do the whole thing again?' But, I think at this point, Bruce and I are just set on doing *Superman*. I think at some point Warners will want more episodes. We've had kind of tentative feelers from Fox, maybe not exactly *Batman: The Animated Series*, but a series that would feature Robin with Batman as a supporting player, or Robin exclusively. I don't know if I would be a part of that, simply because I feel like the work we did on *Batman: The Animated Series* was so good. We could never get that crew back. It would never be exactly the same. We've had almost a year since we've done the show. The show would be still very fresh in our minds, but most of the directors are off on other projects at other studios. At this point we may just want to stick our energy into getting a new group of people in to do *Superman*. If they ask for more episodes, that's fine. We'll deal with that as it comes. I *don't* want to get anyone's hopes up, but I'm saying it's looking more likely now than it ever has. It still would be a year or two before any new episodes would get on the screen. We'll see what's going on." ■

Paul Dini describes the new episodes of *The Adventures of Batman and Robin* to go this Fall. The plan is that *Batman* is going back to its original duration: 1 half-hour episode per week. We have nine new episodes to kick off the new season.

Those episodes are described by Dini:

"Showcase" • "The Jonah Hex episode was a flashback to the 1880's."

"A Bullet for Bullock" • "It's adapted from an issue of Detective written by Gerry Dixon. It's about a mysterious assassin who's out to get Detective Bullock. Bullock calls on Batman to help him figure out who could possibly be after him. It's a nice little solo story for Bullock. There's some good character interplay between him and Batman."

"Terrible Trio" • "That is a reworking of some old villains from the 1940's. Three villains, called the Sharpe, the Vulture, and the Fox, who were these guys who wore suits and animal masks. There was something interesting about the design of the characters and Alan Burnett and Michael Reeves took that and did a new Batman: the Boys Club scenario. The result: jaded associates of Bruce Wayne who, rather than use their tools for good, decide to wreak havoc and cause trouble. So, they take those criminal identities and go out and do just that."

"The Lion and the Unicorn" • "We learn a little bit about Alfred's past. Before he went to work for the Wayne family, he was a minor official in the British Secret Service. He worked for them for a while and left and then took on domestic service. This episode calls Alfred back to service to help an old companion from his secret service days, kind of an older John Steed/Agnes Bond type. The Lion and the Unicorn also bring back the Red Claw as a terrorist group."

"Catwalk" • "It's the Brotherhood of Evil and Catwoman's relationship where she goes back to being a criminal. She was involved in *Batman: The Animated Series*. She would help him out or they would team up. She wasn't really as bad as she had been

below. Bruce and she go back to fighting each other. She can't help herself. She can't be with Bruce and Batman anymore. In another funny comic-relief, there she has a chance to participate in a robbery with the rest of being caught. It turns out to be a set-up by the other villain, Scarface, who's out to pulling this job just to get her up to take the fall for something he's committed. That character out of animation for our series. That episode was supposed to be our last year's season finale but one of the episodes, Batgirl Returns – you kind of get the idea that Catwoman is back to being pals again. The people are super-bad guys, something like that episode. [illegible] was supposed to be [illegible] episode but [illegible] Arnie [illegible] because Robin wasn't in [illegible]

[illegible] as they say, this is not all. There [illegible] mystery 60s episode [illegible] Dini says. He won't [illegible] we did it as a CD-[illegible] produced by SEGA [illegible] as a[illegible] an actual title for it [illegible] The Batman CD-ROM is [illegible] the Fall. The [illegible] TMS, who did a lot of the really terrific looking backgrounds [illegible] Batman episodes [illegible] DOOM. It's a [illegible] episode in the style of one of the three to all the villains teamed up to set Batman up a winning game. The basic plot is and all the villains are out to get Batman and they [illegible] them [illegible] Batman has to chase a certain villain and uses force him to reveal where his friend alive. The villains have kid-napped Commissioner Gordon and Robin and they're holding them in one of the many places a Batman has to go there. The game mode is that he's behind the wheel of the Batmobile and [illegible]

Batplane and he has to maintain the [illegible] Batplane [illegible] run looking [illegible] Dini he takes on the Riddler, Poison Ivy, and the Joker, and once [illegible] a mystery villain at the end.

Go West, Young Man...
DAGGER ISLE
THE WESTERN EXPANSION
GUARDIANS
FPG

FANS of the nigh-legendary Barry Windsor-Smith, including Malibu editor **Roland Mann**, never thought they'd see Windsor-Smith's work again gracing the pages of a **Conan** comic. In fact, BWS himself never thought it would happen. So **FAN** decided to throw some questions about Rune, Conan, and the whole Marvel-Malibu thing at both Windsor-Smith and Mann. We wanted to know just how the upcoming **Conan vs. Rune** happened.

FAN: Barry, had you ever imagined returning to Conan?

BWS: Returning to **Conan** would be the last thing on ever enter my mind as a reality; many people have asked me (or begged, sometimes even offer-

Barry Windsor-Smith returns to his barbarian *and* his energy vampire in one book

ing cash rewards) to consider such a thing but I've always said no. Why try to re-create magic? Magic is of its time and is too ethereal to try to make happen by choice, it must simply *be*. One cannot conjure magic. In the early nineteen-seventies the comic-book world was ready for **Conan**. Frankly, it needed **Conan** to give relief to the tired superhero syndrome. That was then, this is now.

Could you foresee this crossover when Marvel acquired Malibu?

BWS: It was inevitable that with the Marvel/Malibu deal, Rune would be involved with Marvel characters, but I was very reluctant to even consider creating **Rune/Conan**. It was eventually my agent, Harris Miller who talked me through the eventually psycho-mind-break I was feeling about the very idea. In fact, you should know this whole thing can be blamed on Harris. It was his idea from the start and he negotiated with [Marvel Editor-in-Chief] Carl Potts, even though I had told him I would never, could never draw Conan again. Harris is a good guy, he just doesn't know how to take no for an answer, even from his clients!

Roland, are you a fan of Conan by any chance?

RM: Yes, I am.

Did you ever think you'd get to see Barry Windsor-Smith doing Conan again?

RM: No, I didn't. I don't think anyone did. One of the coolest things about this is that Barry gets to do Conan again!

What is it about Rune that you find interesting?

RM. The better I get to know Rune, the more I sort of question how I really think Rune is. When I first thought I knew who Rune was, he was that guy who was just always so damn evil that you hated him. He was the dark god. He was one of the those characters you just looked at and went "he's so evil." Now that Rune's cast has grown, we've seen more of what he's about, particularly since Gemini [the new Rune] has emerged.

Many of the Ultraverse fans were fearing endless, mindless crossovers when Malibu was acquired by Marvel, yet this is sort of like a dream project for a lot of fans, don't you think?

RM: Yes, I do. We were maybe a little scared of that as well, and I think fans were scared in general. Once we found out [it was] going to happen, we said, "let's come up with some plans, let's come up with some stuff that would make sense," and we editorially tried to come up with some ideas that fans would want to see, stuff that we would want to see, stuff that we thought was cool and not just stuff to do for the sake of doing a cross- over.

What about the circumstances behind this crossover? Did you ever see this happening?

BWS: No, I never guessed Marvel would acquire Malibu and, certainly, I was not told of the plans or negotiations until after the fact. How could I have foreseen a crossover of such a kind? In some small way I had already produced a spiritual crossover with Conan in the short story I wrote and drew that appeared in **Giant-Size Rune #1**: "The Origin of the Star Stones." I portrayed Rune as a plundering barbarian. With the exception of his being Vampyre, he looked a great deal like my vision of Conan.

Have you heard any fan reaction to this idea so far?

RM: No, not really. Marvel is handling most of this as a part of the Conan relaunch. We're pretty much just serving as sort of the Rune consultants, with approvals and stuff like that. We'll make sure it stays within Rune continuity.

Will you be involved with Rune any further in the future?

BWS: I have a stake in Rune (forgive that pun, please) on a business level, so there is a possibility that I shall again deal with Rune creatively.

But no immediate plans?

BWS: Nada. I'm talking about doing something with Neil Gaiman and Tekno, but nothing definite. Film at eleven.

AFTER A BLOODY BATTLE OF FLAME AND SWORD THE BARBARIAN SLEW THE GUARDIAN OF THE CRYPT. WITH SUCH FORCE AS WOULD CLAIM HIS LIFE IN THE PATH OF HE WHO WOULD LATER BE CALLED...
WINDSOR-SMITH STUDIO
RUNE
AND THE SCREAM OF THE GREAT DRAGON SHUDDERED THE STARS ABOUT THEM

Picks of the Month

Anime

Fatal Fury: The Motion Picture by VIZ Video

Wicked City by Streamline Pictures (see review)

Megazone 23 by Streamline Pictures

Manga

Cyber City by CPM Comics

Akira #35 by Epic Comics

Devilman #4 by Verotik

MANGA ANIME

OPEN YER EYES!

by Michael Lindsay

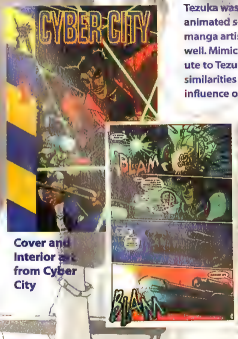
Perhaps the most frequently asked question about anime and manga is: "Why are the eyes of the characters so big?" Although somewhat distracting to the first-time viewer, the oversized eyes have a lot more to them than their outwardly cute and doll-like appearance. While popular in Japan, appreciation of these over-sized ovals has yet to catch on in a major way in the United States.

To begin with, let's answer the question of "why the big eyes?" before we get to "why not?" The answer to the initial question turns out to be quite well known in some circles. The first true creator of the large-eyed anime and manga style was none other than the "God of Manga" (Manga no kami-sama) - a guy by the name of Osamu Tezuka.

Astro Boy

Growing up in a well-to-do family in pre-war Japan, Tezuka's father was a manga fanatic who became so engrossed in film that he got his own projector. Among the movies he collected were many Disney films and this is reportedly where his son got his inspiration to draw his characters' eyes as large as Bambi's. Starting with flip-book drawings as a little boy and moving on to regular strips and storybooks, Tezuka developed his style by drawing thousands of pages of manga before he was even published. After getting a lucky break drawing manga strips for a newspaper, he scored a hit with a manga story called New Treasure Island (Shin-Takarazuka) in 1947. However, it was not until the magazine serial Testuwan Atom, which ran for seventeen years and became Japan's first animated TV series, that Tezuka's style became the ideal that others would follow. In America the animation import was called *Astro Boy* (pictured at right).

Tezuka was so respected and prolific (creating approximately 150,000 pages and 60 animated series in his lifetime) that his style touched and influenced almost all other manga artists and animators not only in Japan, but, as it turns out, in America as well. Mimicry being the sincerest form of flattery, Disney paid an unannounced tribute to Tezuka with their mega-hit *The Lion King* which was scattered with so many similarities to Tezuka's *Kimba the White Lion* (as it is known in the US) that the direct influence of that TV series is almost indisputable.



Cover and interior art from Cyber City

But why make the eyes big in the first place? The answer lies in the dilemma that the medium itself presents: how can characters on a two-dimensional surface be best brought to life? The answer is animation, which, in itself, requires at least some form of exaggeration as the characters have to reach out from their flat surface in an attempt to be more real. In Japanese animation and manga this exaggeration has taken many forms, the most recognizable of which has been the enlarged eyes. With them, characters don't just seem like they are alive, they scream, "I AM ALIVE!"

By making the eyes larger, they become more simple, but also more expressive, increasing the emotive power of the characters. These glossy ovals can also introduce subtleties to characters such as mysterious, magical, or unsettling feelings, depending on how the eyes are rendered. Perhaps what makes the eyes in manga and anime so alluring is that they appear to be a cross between the innocent stares of children and the haunting gazes of the dead - a mash between eyes that can

full movement and eyes that cannot. By looking past the apparent lack of motion in the eyes, one can sometimes see a swirling world of activity. For example, in some close up scenes, where the eyes become a surging ponds of light and emotion frame by frame analysis has shown the white of the characters' eyes vibrate back and forth between the two close positions, giving the eyes almost look reflective of the light in front of the character and the energy within them.

Eye movement in Japanese animation can sometimes be as complex as the lip movement, putting into question: "Could the eyes be the voice?" And if so, "What are they saying?" Whatever the true meaning, the characters certainly use "wide-eyed and full of life."

Out of the vast background of high-quality anime and manga titles come some terrific characters as wide-eyed and alive as their mediums allow. If you haven't already, open your eyes and take the time to meet them. ■

CYBER CITY OEDO 808

U.S. Manga

Snake Plskin in *Escape from New York? One* mission? He had it easy.

When I was offered the opportunity to write this overview of *Cyber City Oedo 808*, I jumped. Trust me, I've seen my share of anime in my time, some more memorable than others. *Cyber City* is still one of my favorites.

Cyber City Oedo 808 is best described as a cross between *Mission: Impossible* and *Escape from New York*. The year is 2808 and Oedo is one of the largest cities on Earth — with a crime rate to match. Three master criminals with crack talents — Sengoku, Benten, and Goggles — each serving multiple life sentences aboard an orbiting maximum-security prison — are offered a choice: spend the rest of their lives rotting in jail or join the Cyber Police. With their unique backgrounds and skills, they are assigned those missions considered too difficult or dangerous (suicidal) for standard police forces. For

every mission completed, they earn a bounty that reduces their total sentences. However, each criminal is fitted with a special, high-explosive collar that functions on a 24-hour timer. If they get out of line or fail a mission, the consequences are... gruesome.

This hard-hitting, 3-part series is 100% pure cyberpunk — hackers, monofilament whips (a very nasty weapon), cybernetics, and orbital elevators — flavored with elements of horror. The series was directed by Yoshiaki Kawajiri, known for his work on *Demon City Shinjuku* and *A Wind Named Amnesia*.

Sound cool? CPM Comics will be debuting the first two issues of Cyber City — The Comic Series in September. This 6-issue adaptation

2 issues per episode — promises to deliver every bit of the high-caliber action, mass destruction, and flashy style of the animated series.

Issues 1 & 2 of the comic series cover DATA 1: Memories of the Past. A techno-terrorist has taken control of the city's tallest space-scraper, a skyscraper over five miles tall. Along with 50,000 hostages trapped inside, the space-scraper also contains the primary nodes for the city's computer grid. If the terrorist kills the main computer, every network in the city will crash! One small problem — the Cyber Police may be fighting a techno-*poltergeist!*

The comic adaptation of Cyber City Oedo 808 is every bit as impressive as the original. Art is courtesy of Tim Eldred and letters by John Ott of California based Studio Go! — no strangers to the genre. Eldred & Ott also worked together on the CPM Comics adaptations of Gall Force: Eternal Story, Project A-ko and M.D. Geist. The art style is simple, no extra line or ink, just expert use of color, shading, and the judicious use of computer enhancement. I was particularly impressed by the extensive use of shadows, blues and black to convey feeling of lonely, dark corridors. Also, there is little excess dialogue, something that detracts from the realism in comics.

The characters are well drawn and written. I would imagine that Benten, an androgynous thief, is a difficult character to draw — he doesn't stand, he poses. No liberties were taken with the character's designs. All of the characters are very close, if not exact, to the originals.

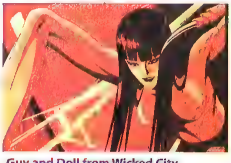
Bottom line? Buy it. Rent it. See it. Read it. ***Cyber City Oedo 808***: a hell of lot more fun than having your head blown off....

—Jeff Zitomer

wicked city

Streamline Pictures

First off, this is definitely not for kids, Trix are for kids, silly rabbits. This ain't no Disney flick. Imagine, if you can, two worlds of supernatural societies coexisting for hundreds of years: one the Black World, inhabited by bizarre shape changing monsters. The other, Earth. When the signing of a peace treaty between the two worlds is threatened, the mysterious Black Guard is called in. Taki, a human, and Makeyal, a Black Worlder, are begrudgingly partnered to guard Gesspi Myart, the aging, invaluable negotiator with a hidden agenda and a penchant for nudie magazines.



Guy and Doll from Wicked City

Combining spy thrillers with gothic horror and, of course, sex, *Wicked City* is a whirlwind...with nonstop images of monsters, mystical societies on the verge of Armageddon, and more sex.

— Jeff Dillon

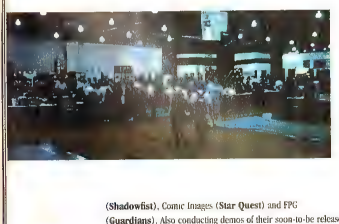
YOU WANNA PLAY GAMES?

by Steve Fritz

Special Report: Origins Con

Philadelphia was in the middle of one of the biggest heat waves in its history, but the air conditioning was working fine inside the Pennsylvania Convention Center. Good thing too, as over 10,000 people showed up for the Origins '95 International Game Expo and Fair and the Magic U.S. National Championship that was held there July 13-16.

Even though Origins is devoted to just about any kind of board, role playing, dice and miniature game conceivable, the big draw this year was card games. Card game publishers made their presence felt just by their volume alone. Besides Wizards of the Coast, who now own Origins promoter Andon Unlimited, those in attendance included TSR (**Blood Wars** and **Spellfire**), Mayfair Games (**Sim City**), Atlas Games (**On The Edge** and the upcoming **Once Upon A Time**), Ultimate Games (**Ultimate Combat**), Medallion (**Echelons of Fury/Fire**), Columbia Games (**Dixie**), Mag Force 7 (**Star of the Guardian**), White Wolf (**Rage**), Super Pack and Decipher, Inc (**Star Trek** and the upcoming **Star Wars**). Heartbreaker Hobbies (**Doom Trooper** and the upcoming **Crow** and **Super Nova**), U.S. Games (**Wyvern**) and Companion Games (**Galactic Empires**) all had their latest expansion sets out for gamers to either buy or get freebies from. Unveiling their new card games were Daedalus (**Shadowfist**), Comic Images (**Star Quest**) and FPG (**Guardians**). Also conducting demos of their soon-to-be released card games were Fleer (**Marvel OverPower**), WildStorm (**WildStorms**), Last Unicorn (**Heresy**), Chameleon Eclectic (**Last Crusade** and **Psychosis**), Thunder Castle (**Highlander**) If I forgot anybody, please forgive me. In all, there were approximately 100 different exhibitors and dealers of all sorts, and all reported that business was extremely good.



Furthermore, if you thought the number of kids buying, selling and trading cards with dealers and among themselves was good, the number of contestants for ALL the tournaments held was outstanding. WotC's Duelist Convocation limited the number of entrants to its Magic U.S. National Championship to 1,024 and still had to turn away a number of applicants. The qualifiers alone took three days and eight different sessions to complete. If that wasn't enough for the definitely harassed and overworked judges, it wasn't until after closing time that Mark Justice of Salt Lake City beat Henry Stern of Los Angeles to be declared the U.S. National Champion.

For winning, Justice and Stern, along with third and fourth place winners Peter Leiher of Clearwater,Florida and Michael Long of Centerville,Virginia will represent the U.S. at the upcoming Magic World Championship. For their efforts, all four will get expense paid trips to Seattle, where the World Championships will be held, along with a lot of other goodies.

The Type II/Sealed Deck U.S. Championship wasn't the only form of **Magic** played at Origins. The Duelist Convocation also had sanctioned Type I, **Ice Age**, Grand Melee and 5-Color tourneys going. That still wasn't enough for some players though, who could be found squatting on any piece of empty table space or unwalked floor playing the game.

However, Wizards of the Coast wasn't the only card game publisher having a lot of success at their tourneys. All the publishers reported their best attended tourneys ever at Origins

"Considering we only came out with **Sim City** six weeks ago, we're very pleased with the number of people who showed up for our tournaments," said Mayfair Games' Faith Price. "We had over 125 people for our regular tournament and 37 people for a new type of tournament we developed called Megalopolis. It was really good to see so many people playing our game and enjoying it."

"Origins did a lot to expose us to a lot of people," said Atlas marketing manager Woody Eblom. "We knew that the best way to get people to play **On The Edge** is to get it into the hands of players, and we were pleased how many people enjoyed the game once they got their hands on one of our starter decks, which Origins helped us do."

In fact, Eblom announced that Atlas will be taking this concept one step further. Atlas has a new program it's calling Special Ops. Special Ops will be comprised of many of the heavy **On The Edge** players throughout the U.S. These players will be sent to any card or comic store that wants a demonstration. They will come with all manner of freebies in order to get more players hooked on the game. Any retailer or game group leader wishing to have a Special Ops demonstration should contact Eblom at Atlas.

That wasn't the only announcement made at Origins, either. Here's a quick run through:

WOTC UNVEILS EVERWAY RPG AT ORIGINS

Wizards of the Coast unveiled its new collectible card-based **Everway** role playing game at the Origins gaming convention last week.

"**Everway** is designed to appeal to existing role players as well as attract new players to the industry," said game designer Jonathan Tweet, who's past efforts include creating **Ars Magica** and **On The**

Edge: Laserway promises to introduce some new concepts to adventure gaming, including the integral use of images to guide game play."
The game uses collectible cards, or, as they are called in this game, "image cards," as symbols to help game managers create stories to guide the player characters. The cards also determine the fates of the p/cs through a second set of cards it calls "fortune" cards.
Players use image cards to create characters, while game masters use them as springboards from which to launch exciting adventures," said Tweet.
Instead of rolling dice to determine outcomes, game masters use the images of the Fortune Deck to interpret them, making **Everway** friendlier to people turned off to the mechanics in traditional role playing games and giving veteran gamers an inspiring new tool."
For the first set of cards, WotC used many of its best known artists to attract collectors. It also announced an agreement with FPG to use the Pittsburgh-based company's artists in future expansion sets. Other RPG expansion items are also in the works. Among the artists working on the cards are Rowena, Ken Kelly, Don Maitz, Mike Elrod, Chris Achilleos and Roger Dean.
The boxed set of the first cards will include a rule book for players and game masters, over 90 image cards and 36 fortune cards. It will also include instructions on how to set up 12 different characters. The game is set to ship this Fall. No suggested retail price was announced for the starter.

MAYFAIR ANNOUNCES CITY DECK EXPANSION SETS

Mayfair Games officially announced at Origins that its first Sim City expansion sets will have a special twist to them that is sure to appeal to people who take pride in their home towns.
Called the **City Deck Collection**, each expansion set will be themed after a specific major metropolis. The first decks will be based on major buildings and landmarks in Chicago and should be out by September. Shortly after the **Chicago City** Deck should come a **Washington DC** deck. Other cities slated for their own City Decks include New York City, Los Angeles, London, Paris, Miami, Seattle and Hong Kong.
Decks will only be available in fixed sets of 120 standard sized cards
There are no plans to issue them in booster packs. They will carry a SRP of $15.00 per deck
Mayfair also announced it's working on its unlimited booster edition of its **Sim City** game. The boosters will contain 1 ultra rare, 1 rare, 5 uncommon and 8 common cards, like its limited predecessor. Also like the limited edition, they will carry a $2.50 suggested retail. The unlimited version of the cards will also be out this fall

DECIPHER GAMES DELAYED

Decipher Games announced their first **Star Trek: CCG** expansion set, **Alternate Universe**, and their new **Star Wars** card game will be delayed until October. At the Origins '95 gaming expo, a company spokesperson stated that both card sets are suffering from production problems as well as being further delayed due to a shortage of paper that is starting to plague the card collecting industry
The story of the paper shortage appears to be endemic at Origins, replacing the line about European printer Carte Mundi being overworked. More than one card game manufacturer reported that there were possibilities of release delays due to this new problem
As for the production problems, Decipher had a press release from its game designer, Tom Braunlich.
"The main reason for the delays has been our desire to do the highest quality follow-up we can," Braunlich wrote. "We have done everything we can to speed up the process. Rollie Tesh [Braunlich's designing partner] and I even moved permanently from Seattle to Norfolk [Decipher's HQ] to be nearer to Decipher. These steps should make future sets more timely as well as better integrated and more accurate in the long run."
"When we completed the initial 363-card set of **ST: CCG**," Braunlich added,"we of course had in mind the expansion sets and designed the game from that point of view. We did such things as introduce in a small way certain card types like holographic characters, Borg characters, Soong-type androids, all of which we knew we would develop much more fully in future expansion sets."
"During the development of **Alternate Universe**, we had to plan out the entire series of expansion sets for **ST: CCG**: what they would contain, when they would come, what their themes would be, and as many details as we could on their new elements. I currently have a database of over 1300 card concepts I've developed."
Whatever the situation, Decipher wishes to apologize to its loyal retailers for the inconvenience and promises that when it does release its new cards they will make up for the lost time

BLACK DRAGON UNVEILS TEMPEST OF THE GODS

Black Dragon had fully completed decks of its new card game, **Tempest of the Gods**, available for gamers to try at this year's Origins convention
According to Marketing Director Neal Hyde, the player is a high priest and the objective of the game is to establish your god's pantheon from followers on to soldiers, minor deities and others. The first player to summon their personal major deity or totally destroy their opponent's cards wins the game
Players can choose between good, evil, and chaotic myths to build their temples with. It can support anywhere from two to six players. Artists on the 270-card set include Jeff Menges, Doug Shuler Susan Van Camp and many others. The cards will come in rare, uncommon and common levels
Starter decks will contain 70 cards (54 common/13 uncommon/3 rare) and a rule book. There are ten decks in a display box and they have a $9.95 SRP. Booster packs have 15 cards (9 common/4 uncommon/2 rare). There are 36 packs in a display box and a $2.95 suggested retail.
The cards will be shipping any day now. The first expansion set is slated for November and will include art by David Cherry.

That is just the tip of the iceberg as far as my Origins news. You can expect a lot more in next month's column.
All in all though, I have to admit that Origins was one of the smoothest running and well organized convention I had ever attended. It made staying inside and avoiding the heat an absolute pleasure. How many other cons can you say that of? ■

Galoob goes "Prime" time and KayBee may be sounding the death-knell for secondary market value on some figures. Get the details in this month's....

TOYS

by James Bullock

New kids on the block....

It's "Prime Time" for Galoob.

Galoob plans to make a significant entry into mainstream action figures with the late 80's Star Trek - The Next Generation and release this year is Galoob's first action line. It's slated to include **Alution, Blood Storm, Lord Pumpkin, Night Man, NM-E, Prime, Pressotype, Sludge, Topaz, Rune** and, of course, the king of muscular hyperbole himself, **Prime**. The figures are intended to accompany their mini-comic series scheduled for this fall.

PUBLIC "NM-E": Galoob returns to the mainstream figure market with the **Ultraverse** line.

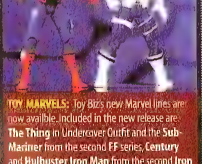
Batman Forever, and Ever!!!

With the release of the third Batman motion picture, toy collectors are overflowing with spin-off figures. Aside from the **Animated Series** and **Legends of Batman** lines, which currently have assortments out, there is the **Batman Forever** line with a few new additions to the super hero family. Included in the mix are six figures of **Batman**, three versions of **Robin**, **Two-Face**, **The Riddler**, and, you guessed it, the latter two in exclusive package figures in the set. The accessories are quite impressive though, with the mammoth Batcave, **Batmarine**, and **Batsub** being the coolest. It appears as though this assortment will be around for a while, so if you missed out, you can now. Two other Batman releases which deserve attention are the ghoulish glow-in-the-dark series from Bros. Store exclusive. Will also carry one figure out of the *Batman: The Animated Series* release as an exclusive, one can send away for a "Batman" action figure only available through the promotion. I recommend picking one up, just in case. Also, in stores now are the **Legends of Batman** line have been repainted and put on special cards to be sold exclusively through Warner Bros. Stores. The figures are **Nightwing**, **Knightquest Batman**, **Crusader Batman**, **Future Batman**, **Cyborg Batman** and **Power Guardian Batman**. The figures will be very limited and once they're gone... you know the drill.

What's Next for Toy Biz?

Toy Biz's newest Marvel assortments are out, including second releases for **FF** and **Iron Man** and the third release for **Spider-Man**. Here's a quick look at the intended assortments for the next series of each.

The third series of **Fantastic Four** should include **Atlumia, Adam Warlock, Annihilus, the Super Skrull**, **Thing** in an undercover disguise, the **Sub-Mariner**, and **Triton**. The **Iron Man** third series will include **Hulkbuster Iron Man**, **Iron Man** in **Armor**, **Century**, **Dreadknight**, **Transforming Tony Stark**, **Titanium Man** and **US. Agent**. The fourth **Spidey** assortment will consist of **Nick Fury**, **Punisher**, **Spider-Man with Spider Sense**, **Carnage** with removable mask, **Battle Ravaged Spider-Man**, **Spider-Man** with six arms and **Morbius**. Keep an eye out!



TOY MARVELS: Toy Biz's new Marvel lines are now available, included in the new release are **The Thing** in Undercover Outfit and the **Sub-Mariner** from the second **FF** series, **Century** and **Hulkbuster Iron Man** from the second **Iron Man** series, and **Battle-Ravged Spider-Man** and **Nick Fury** with S.H.E.I.L.D. Jet Pack from the new **Spider-Man** line.

Kay Bee Clears Our Surplus.

Several assortments of yesteryear are now showing the bin load at Kay Bee stores across the country. T spells almost certain doom for secondary market v These lines include **Shadow**, **Aliens**, **Stargate** an **Tales from the Crypt Keeper**. All lines appear t include their entire assortments except for **Aliens** contains only the first five **Space Marines**. Also m ing at Kay Bees are Hasbro **WWF** figures, both bad carded and domestic. See the market report for mo info.

Market Report: Recent Toys

Spawn

Demand for this line has relaxed some since codes are beginning to become aware of the fact that ones can be found in toy stores for retail prices. W exception of **Malebolgia**, who is usually pulled b he ever sees a toy aisle, the figures are packed at l two per case so they're not all that tough if you're patient. Speaking of **Malebolgia**, he's going for a $25. Also, people are beginning to notice variations in **Angela**'s undercover color and staff-sauce as w in **Malebolgia**'s overall brown-ness versus green-ness but no one knows what to do about it since, at this stage, no version can be established as scarcer than other.

Spider-Man

The third series has been out for a while now but o releases did not contain **Rhino**. This has led to hy and overpricing now that he is out. People are pay anywhere from $15-$35 for this figure which shou become increasingly available in the near future. Otherwise, no figures have yet stood out as key.

Iron Man

Dino for this line. The only figure which has stood has been **Spider-Woman** who still fetches around

Fantastic Four

This line, on the other hand, has produced two fig which have many going rate. The first version of **Invisible Woman** and **Human Torch** for the se

series of the line were simply repainted **Spider-Woman** and **Silver-Surfer** figures, respectively. Now that these versions are being released with their own molds, the original versions are HOT, to say the least. The **Spider-Woman** is in greater demand, perhaps since the figures so much from the final version which is true.

Batman

Two-Face and **Riddler** from the **Batman Forever** series are being sold down and now sell for $8-$10 each. The **Batman Riddler** ($15) is still in great demand, however, as is **Bane** ($18-$20), **Poison Ivy** ($18-$25), and **Killer Croc** ($12). The **Animated Series Two-Face**, **Riddler** and **Catwoman**, which were on the rise, have come to a halt at $12 each. **Phantasm** has stopped selling at $20 and has dropped to around $15-$18.

Starting Line-Up

Although not exactly comic related, I feel obligated to inform you readers about the red-haired version of **Dennis Rodman** in the 1996 basketball assortment which was released last Spring. If you see it, BUY IT! It was a one-time store, it might be a good idea to pick it up.

Star Trek - TNG

These figures are, once again, picking up speed. The **Data** assortment was overlooked by many collectors as a result, many figures are tough including **Dr. Crusher** and **Worf** in rescue outfit, **Ensign Ro Laren**, **Lieutenant Worf** in swimwear at $10-$12 each. Also in great demand are **Thomas Riker** (*7th season*) at $40-$50 and **Redemption Data** at $12. Penley's exclusive, at $35, **WARP VI**, is on your case the crew set in which **Redemption Data** came if it is sealed. Many of the sets may be packed without the **Data**. If you ordered this set and not opened it, it may be wise to do so and make sure that the figure is there! Many **Generations** figures are in demand including **B'Etor** and **Lursa** ($10-$12), **Kirk** in space suit ($8), **Chekov** and **Scottie** ($15). Also very tough is the **Enterprise "B"** which is far rarer than the "D" version and currently sells for $50-$60.

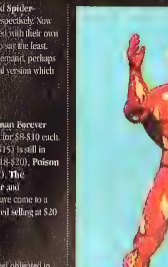
Not >> Recent Toys

Super Powers

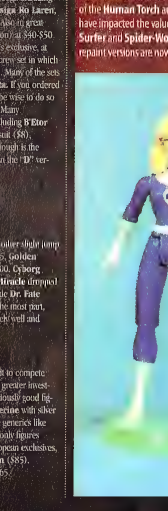
Like the **Kenner** figures experienced another slight jump last month, with existing **Plastic Man** at $25, **Golden Pharaoh** at $35, and **Samurai** at $100. **Cyborg** remains at $325 and **Mister Miracle** dropped a bit to $300. Harbor series gains include **Dr. Fate** ($80) and **Tornado** ($75). For the most part, the Harbor figures still relatively well and should collect dust.

Star Wars

Most **Star Wars** figures have dropped a bit to compete with other lines which tend to draw far greater investment. Exceptions to victims have been previously good figures like **Boba Fett** ($50) and **Wedge Antilles** with silver back ($100) cases and the generics like **Darth Vader**, **Dr. Doom** ($85). The only figures which seem to be immune are the European exclusives, like **Electro** ($80) and **Iceman** ($85). **Cyclops** still sells well at around $65.



TOUCH UPS: The most recent versions, seen here, of the **Human Torch** and the **Invisible Woman** have impacted the value of the repainted **Silver-Surfer** and **Spider-Woman** versions. The repaint versions are now **HOT** with a capital **H**!



Teenage Mutant Ninja Turtles

This line, which was dead for a while, has gained quite a bit of renewed interest thanks to the addition of tough figures such as **Hot Spot** ($20) and the extremely limited **Scratch** ($75-$100). Other staples like **April #1** ($100-125), **Leatherhead** ($35-40) and **Baxter Stockman** ($90-$95) on the original cards, are slowly beginning to sell again. On a demand scale of 1 to 10, 10 being an all-out riot and 1 being **Robin Hood, Prince of Thieves**, this line should settle at around 4.

G.I. Joe

Well, it's over. The $ 5.99 line has seen its final days which is both good and bad for collectors. It's bad obviously because there are no more figures coming, but because its price tags are the first series **Star Brigade** aliens, for example: **Lobotumax**, **Predacus** and **Carcass**, are selling for $20-$25 already. Also, recent variations like the first series **Ozone** with tan suit ($8-$10) and **Countdown** with brown gun ($8-10) and series 12 versions like **Keel-Haul** with the DEF insignia on the card back ($15), yellow hat **Outback** and orange **Stormsoarer** ($10 each) are being increasingly sought after. Another one which is noted for a bit more often than others is the **Eco Warriors** assortment with **Deep Six** as the key pack at $12-$15. The rest will sell well at $6-$8 each. First series **Hall of Fame** figures are picking up with **Duke** at $30 and **Stalker**, **Snake-Eyes** and **Cobra Commander** at $40. The green shirt version **Rock N Roll** has calmed down a bit and settled in the $50 range. Other second and third series figures are down lately due to constant availability. The 30th anniversary figures have also calmed down with the **U.S. Marine** and **Soldier** at $50, **Sailor** and **Pilot** at $60-$75 and the **Black Action Soldier** at $150-$175.

Transformers

This line gets more and more popular as months go by. Although no major price increases have been recorded this month, the figures continue to sell well both boxed and loose. Some people are deeming themselves lower, by charging waaaaaay too much for loose **Transformers**. A good price range for loose figures is $1-$5 for mini's, $5-$10 for the size and $10-$25 for deluxe figures. There are, of course, exceptions, but you get the idea. Boxed still seem common to be the top items with **Defensor** ($250), **Superion** ($225), **Bruticus** ($225), and **Devastator** ($275) in the driver's seat.

Marvel Superheroes

Most figures in this line sell only modestly. A few figures have experienced price drops including **Daredevil #1** ($45-$50), **Invisible Woman #1** ($125) and the **Web Shooting** ($15) size **Web Climbing** ($25) **Spider-Man**. The other **FF** figures sell best at $12-$15 with **Suction Cup Spidey** ($25-$30) and **Web Tracer Spidey** ($12-15) also being sought.

X-Men

A few changes in price have occurred among early X-men which include **Storm #1** increasing to $25, **Nightcrawler #1** increasing to $20, and **Iceman #** dropping a bit to $25. **Wolverine #1** ($12), **#2** ($15) and **#3** ($18) have also increased a bit in demand. All prices are for figures on the original cards.

TOYS

WWF

The recent rerelease of some figures by Kay Bee have killed the values of some previously scarce figures. Most of the U.S. carded figures available are now selling in series and include **Koko B. Ware**, **Mr. Perfect** #1 and **Ultimate Warrior** (single run). Individuals dropped from $40-$50 to around $20. Loose values have been hit even more due to the Italian card flood and have settled at $4-$5 for most particular figures. Among other values, **Andre the Giant** has fallen from $20 to $10, **Honky Tonk Man** has jumped again to $150-$175 and the Coliseum Video card series has settled down to $75 each while the red cards have climbed to $45.

Not-At-All-Recent Toys

Star Wars

The Star Wars figures are becoming tough in a number of environment. Collectors and dealers alike are eagerly awaiting the figures in anticipation of a movie polarization which, incidentally, is causing a pre-movie rush! The original Luke, Leia and Han on any

LAN YOU SAY "POT" Luke Skywalker and Han on any card are becoming scarce.

other figures items and sell very well. Virtually all 12 Empire Strikes Back (ESB) and Power of the Force carded figures saw modest price increases (ESB 2 backs and Jedi carded figures selling regularly price changes on the high end of the Boba on the POTF card which now Anakin Skywalker on POTF which (Mint on Mint Card). Other POTF include Luke X-Wing ($100) and

Indiana Jones

These figures have seen some revenue increase in demand, particularly and **Marion Ravenswood** which sell for ($75) but rarely sells loose ($30-$40). Of particular significance is the recent sale of a *carded* **Belloq** in ceremonial robes, the Holy Grail of the set, for $300. Jones figures are rare and therefore difficult, and almost impossible, to assess a market value to. It's basically worth whatever people willing to pay. Also, be aware that counterfeits exist! If someone tries to sell you one too cheap, it's probably too good to be true. Consult a dealer you trust before shelling out that kind of cash!

IN DEMAND

The Top 10 Demanded New Figures

10 **TWO FACE AND RIDDLER** ***(from Batman Forever assortment)***

As noted above, these figures have dropped since last month but are still difficult to find as they receive the typical villain neglect case ratios. $8-$10.

9 **MALEFOLGIA**

Whoa!! From 1 to 9 in one month! well, this figure certainly appears to have lost a great deal of its appeal. Although it still demands $25, other figures are shoving it out of the Top 10.

8 **SHINO**

No one knows exactly what is in this figure's future. It was a late release in the third series **Spider-Man** assortment and ever since it hit the shelves it's been gobbled up. Prices should stabilize at around $15-$20 as demand is slowly satiated.

7 **SLUDGER** ***(from Legends of Batman assortment)***

Down a bit from last month, but he's still hanging in there. Definitely the toughest Batman figure to find on the racks. Expect the current value of $15 to go up when the series ends.

6 **PHOENIX** ***(original card)***

As more and more **Phoenix** figures become available on the new card, the old card seems to get harder to find. New cards fetch $8 and are readily available while the original card version maintains relatively high demand and a price of $14-$18.

5 **JANE**

This figure, although not as scarce as the **LOB Riddler**, is still a bit more demanded. It should continue to cool down like it has for the past few months. Currently, the figure sells well at $18-$20.

4 **HUMAN TORCH** ***(Fantastic Four re-paint version)***

What is out is it. There will be no more of these figures available and, as collectors realize this, the price is being driven up. Currently the figure sells quickly at $20.

3 **THOMAS RIKER** ***(7th season assortment)***

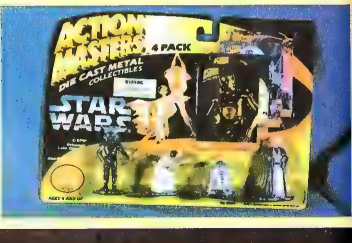
This figure is one of the hardest to come across. When available, it is bought up at around $40-$50. Did I say "when available?" "If available" is more like it.

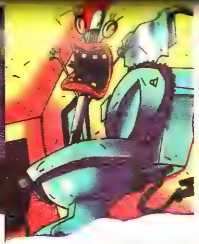
2 **STAR WARS ACTION MASTERS 4 PACK**

Although rumor has it that these will be available again very soon, the $50 – $60 price tag is still embraced by anxious buyers who know that this item is red hot and should continue to be. *(see photo below)*

1 **INVISIBLE WOMAN** ***(Fantastic Four re-paint version)***

It doesn't seem like too long ago that an **Invisible Woman** became the hottest figure in the hobby. And, when a figure comes from out of nowhere and enters the Top 10 at #1, there's good reason to believe that she will give her predecessors a run for their money. This figure which is a re-painted **Spider-Woman** figure, has been replaced in toy aisles by a version which is transparent, as an **Invisible Woman** should be. The result has been a massive leap in demand and a value of $35-$40!





FUNNY COOL FRIENDLY

FLEER CONTEST

Here's your chance to win some of the craziest card sets ever produced! First, the *FUNNY*: Fleer Ultra AAAHH!!! Real Monsters™ card set, based on Nickelodeon's newest hit animated series. Then comes the *COOL*: Fleer Ultra Fox Kids Network™ card set, featuring images from the popular animated series The Tick™, Spider-Man™, Eek!Stravaganza™, and the X-Men™! For the *FRIENDLY*, we'll throw in an uncut sheet from Fleer's Casper™ card set! Look for these incredible card sets from Fleer® at your local retail store!

Grand Prize (1) A complete set, including chase cards, AND a sealed box of Fleer Ultra AAAAH!!! Real Monsters AND Fleer Ultra Fox Kids

First Prize (4) A sealed box of Fleer Ultra Real Monsters AND Fleer Ultra Fox Kids AND an uncut sheet of Casper cards

Fill out this coupon and mail it to.
Gemstone Publishing, Inc., Fleer Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093

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No purchase necessary. Print your name, address and telephone number on the entry coupon or 3 x 5 card and mail it to: Gemstone Publishing, Inc. Fleer Contest, 1966 Greenspring Drive, Suite 405, Timonium, MD 21093. All entries received for the purpose of Gemstone Publishing, Entries must be received by November 1, 1995, which is the closing date of the contest. Winners will be selected by a random drawing [illegible] by January 30, 1996. Odds of winning are 1 in [illegible], determined by the number of valid entries received. One entry per person. Contest is open to residents of the U.S. except employees and their immediate [illegible]. Void where prohibited by law. Taxes on prizes are the responsibility of the winners. Distributed by Inc. For a list of winners, send a self-addressed, stamped envelope to: [illegible] after January 30, 1996. Gemstone Publishing, Inc. and its agencies shall not be responsible for any [illegible] or damages resulting from participation in this contest or the acceptance or use of prizes awarded. By participating in this contest, you agree to release Gemstone Publishing, Inc. and its agencies from all liability whatsoever in connection with this contest. Prizes will be awarded in the name of the [illegible] and cannot be transferred. Chances of winning are determined by the number of entries received. Winners agree to allow Gemstone Publishing, Inc. to use their name, address, or likeness for future publicity purposes without compensation, except where prohibited by law. Gemstone Publishing, Inc. reserves the right to substitute a prize of equal or greater value if any prize listed is not available for any reason. Gemstone Publishing, Inc. is not responsible for lost, late, misdirected or damaged entries

by Max Gottfried

AVENGERS ASSEMBLE, ALL IN THE (KUBERT) FAMILY, & MAY THE CYBERFORCE BE WITH YOU

"MRS PEEL, WE'RE NEEDED."

The cry of "Avengers assemble" goes up, but it's not what you think. For its third and final curtain call, Cornerstone Communications presents **The Avengers Return**, based upon the sixties British TV spy-series starring Diana Rigg, Patrick Macnee, and Linda Thorson. They were John Steed, who dressed in an Edwardian suit with bowler and defended Her Majesty's realm while never missing tea, Mrs Peel, who was clad in wild cut out

jumpsuits and never failed to kick some wicked spy butt, and Tara, who filled in when Mrs Peel departed. Please let's not discuss the 1980's retread telly series. Poor rubbish. The first card series, by 1992, was a collection of 81 black & white cards. The encore edition, released a year later, was 90 cards in color. Both editions were complete sell-outs. 81 cards complete this last set plus a special six card chase set. Keep a spy-eye out for these cards, 'else they fall into the wrong hands.

THE KUBERT FAMILY MEETS THE X-MEN

Here's a story, 'bout a man name Joe and his two sons, Andy & Adam. 'Til one day they met this fella named Xavier with a family of his own.... Well, it sounds better with a little tune behind it, but you get the idea. Adam Kubert illustrates **Wolverine**, Andy Kubert draws the **X-Men** and Joe Kubert, legendary for his work on **Sgt. Rock**, **Tarzan**, and **Tor**, is

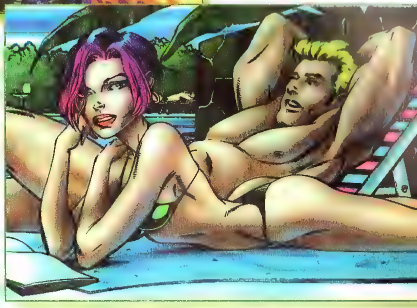
Fleer's Ultra X-men b the Kuberts with colo by Jung.

founder of the Kubert School of Art in Dover, N.J. Pity the poor braintrust at Fleer who has to dream up bigger and better X-Men card collections to top the previous year. They did it again. Fleer unleashes **Ultra X-Men** in a big way. Composed of 100 cards molded from the chromium process, **Fleer Ult X-Men** are carefully delineated by the Kubert family members. But to further enhance the explosive action and penciled drama is the "techno-Picasso," Ju You know him for his flashy work on **Marvel Metal** and the **Marvel Flair** Editions. Each card is computer blasted with a palate of intense colors which transform the images into the next dimension. Chase cards include Gold Foil Signature Series - 100 cards which mirror the basic set with each penciler's nature stamped in gold foil (you can't miss these, they come one in every pa Embossed cards - even a blind man can see these 20 cards celebrating the " of Apocalypse" storyline (one in every other pack), and Holoflash cards - n of the most nasty X-Men and what they do worst (search six packs and you'll find one).

Look for 'em in September.

cial 9 card set contains a new Gen 13 story by writer/co-creator Brandon Choi. Keep your fish eyes peeled for 9 Gen-Active flicker cards and 9 glow-in-the-dark bonus inserts. So here's the Card Shark, ripping into packs of **WildStorm Gallery** with his teeth. The oversize cards are sprawled out on the living room floor. I'm ready for collation when Patricia complains I'm blocking her view of the TV. *Flipper* is on. I start gasping for air when I realize that despite that I completed a set of cards via the box method, I'm short 11 cards. Say what? The "WildStorm Rising" storyline which ran through 11 different comics included 2 Gallery cards; one, a sample card from the series and one, a special subset card needed to complete the master edition. Beware my schools of fish, it calculates to an additional $27.50 just to get these eleven card

WILDSTORM KEEPS THE SHARK SWIMMING



September 1995 will be a busy month for the folks at WildStorm Productions as they prepare to release two trading card sets. Here's the lowdown: Sergio Aragones' swashbuckling, knucklehead, **Groo** makes his trading card debut. I've lost count of how many comic book companies have published the antics of this character, but Groo never fails to deliver a good yuk. 155 all new images by Aragones with text provided by writer, Mark Evanier. Sergio has randomly inserted 50 original Groo sketches, 500 autograph cards, and 9 "Groomium" cards illustrated by different top talent artists. Based on one of the hottest Image comics of the year, **Gen13 Chromium Trading Cards** make their way in time for the Fall. All of the Gen13 characters are included in this set, which also contains swimsuit and battle subsets. Some combo. Other subsets include "what-if" situations like if the Gen teens had discovered their powers and a chronology of comic book stories relating. A spe-

CYBERFORCE: CYBER-CHROMIUM?

Topps brings you the long awaited super premium series, **Cyberforce Chromium Cards**. Image Comics co-founder, Marc Silvestri headlines the list along with the best young talent out of the stable of Top Cow Productions. And who might that be? Well, how 'bout J. Scott Campbell, Jae Lee and Brandon Peterson to name a few? Join Wyldfyre and all of Silvestri's characters in the 72 card series. What further makes these cards prime choice is the tie-in to the very cool Mattel action figures and the much anticipated animated TV series. You'll need Ripclaw's hands to grab the multi-levels of chase cards which come one in every pack. Okay, take notes; 18 "Cyber Optics" Chromium cards with nine of these guppies making a super size image of Cyberforce. 6 "Cyber" Matrix cards, and 3 Codename: Stryke Force Clearzone Chrome cards. Is there such a thing as too cool? In case you missed the opportunity, the **Image Universe: Factory Tin Set** can be had in October. That's all of the chromium edition cards, all the chase cards, and promo the #0 card which come neatly in a limited edition full color collector's tin.

GETCHER STAR WARS HERE

Everybody loved the **Star Wars Galaxy Series I & II.** So the gang from Topps

took the cream of the crop and made 'em bigger. A lot bigger. **Star Wars MasterVisions: Premiere Edition** are comic book size cards on 24 point heavy board, 36 gigantic full color, full bleed stellar cards by: McQuarrie, Dorman, the Hildebrandts, Vallejo, Steacy and 31 others. If you ever wanted to have the **Star Wars Galaxy Gallery**, here's the chance. For a complete effect, get the girl from around the corner to strap two danishes to her head, Princess Leia-style. That's what the ol' shark does, pirnates!

FREE WILLY II, MOVIE GOING PUBLIC 0

This place isn't big enough for two fish. The Card Shark won't play second fiddle to some over grown Charlie Tuna. Therefore, you will not hear about SkyBox's **Free Willy** 2 trading cards in this ocean. You'll just have to imagine a 90 card series based on the movie and Saturday morning cartoon. When I heard that this Orca had three levels of bonuses, I laughed: 9 bonus pop-ups, 9 Spectra-etched puzzle cards, and 2 lenticular that create movement when flipped. Ha, all I have to do is flash my dentures and the movement you see from Willy is heading out to the deep seas. Outta my way, blubber boy.

Ed's Note: We would like to mention that killer whales have been known to kick some serious shark fin, so be careful there Card Shark.

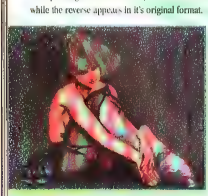
DC BAD GUYS ARE, IN FACT, BAD

These DC guys are bad. No, I really mean it. Mean. Nasty. Ugly. Sinister. Cruel. Anyway you want to slice it SkyBox's **DC Villains: The Dark Judgement** features characters that are just not nice. This sizzling 90 card set depicts such classic DC villains as The Joker, Doomsday and Darkseid while also containing some up and coming emissaries of evil. Unique painted versions by Joe DeVito, Simon Bisley, Bill Sienkiewicz and a host of others bring out all the goodness of the badness. Your hands may be trembling as each card reflects a grand scale of evil: as the series progresses the card backs grow darker and bug-infested! Yech. When you've successfully completed a set of the 90 cards a secret message will be revealed. Add that to the dag nasty three levels of chase cards. A 9 card Spectra-etched puzzle is entitled, "The Gathering of Evil." Contrary to popular belief, this is not a set of cards featuring politicians, but DC's villains meeting to shout the breeze. 4 foil-embossed "Villains Attack" cards and a redemption card for SkyBox's first SkyMotion card (depicting Two-Face drawing and firing his gun) round out the chase. Unlike previous SkyBox/DC card releases, which were available everywhere on the planet, this collection can only be gotten through comic and card stores.

OLIVIA PLEADS THE FIFTH

Does Olivia have a social life? Comic Images is presenting **Olivia's Studies in Sensuality**, her fifth card series. That's not taking into consideration the various Keepsake collections or the 21st Century Archives' Hologram set. In September you'll be able to get your hands on all the exotic beauties in this set of 90 all chromium, all new, never before seen images. The luscious ladies range from teasing cheesecake to naughty pin-ups. Highlights include:

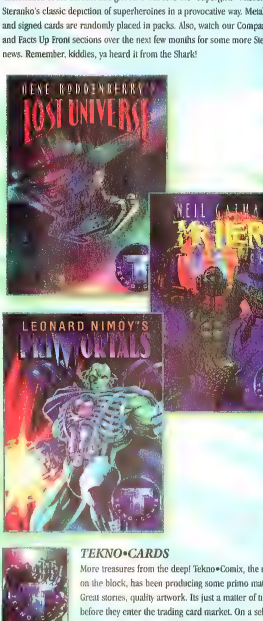
A series of paintings which spotlight the Scream Queens of "B" horror movies. Each painting is rendered twice, the front is coated in pure glistening chromium, while the reverse appears in it's original format.



Most collectors would be satisfied with just this, but Comic Images sweetens the pot with a variety of bonuses; 6 MagnaChrome cards, 500 autographed cards, a 3-card MagnaChrome subset, a Limited Edition Medallion card. In addition, a full color illustrated Olivia binder will contain an uncut 6 card press sheet. You go, girl!

...AND YOU DON'T MESS AROUND WITH JIM

Few people can boast as an extensive resume as Jim Steranko. Artist, writer, painter, publisher, graphic designer, escape artist. When he arrived on the comics scene in the 60's, he knocked out everyone with his eye-popping innovative style. He did the same with his series of paperback covers. His "Shadow" series was part of the Topps card set released last year. FPG, no stranger to top-o-the-line fantasy painters, proudly presents 90 sensational images by Steranko. Aficionados of the current bad girl rave will love the "Supergirls" subset. This Steranko's classic depiction of superheroines in a provocative way. Metallic Stock and signed cards are randomly placed in packs. Also, watch our Company News and Facts Up Front section over the next few months for more Steranko news. Remember, kiddies, ya heard it from the Shark!



TEKNO•CARDS

More treasures from the deep! Tekno•Comix, the new kid on the block, has been producing some primo material. Great stories, quality artwork. Its just a matter of time before they enter the trading card market. On a selective basis, Tekno has released a 4 card uncut sheet featuring the covers of Mr. Hero, Lost Universe, Primortals, and the Tekno logo. Now here's something the Card Shark can chew on. Each has a gold, foil-embossed signature of either Majel Barrett-Roddenberry, Leonard Nimoy or Neil Gaiman. Sharp. Very Sharp. ■

***The editors of FAN are concerned that Max Gottfried has (forgive the pun) slipped off the deep end with this Card Shark persona thing. Please, if any of you know Max personally, emphasize to him that he isn't really a fish and encourage him to seek professional help.*

GET READY TO WIN SOME HELLISHLY HOT PRIZES FROM HELL'S OWN HOSTESS, LADY DEATH®!

THE DARK MINDS OVER AT CHAOS! COMICS WANT YOU TO WALK AWAY WITH THESE LADY DEATH GOODIES ONLY DEMONS DREAM ABOUT!

GRAND PRIZE (1) AN UNCUT SHEET OF CHROMIUM™ LADY DEATH #1 COVERS FROM THE ORIGINAL LADY DEATH SERIES AND A LADY DEATH IN LINGERIE, LEATHER PREMIUM EDITION, BOTH SIGNED BY THE CREATIVE TEAM! (OHHHH... LADY DEATH IN LEATHER (HUBBA HUBBA!)

FIRST PRIZE (2) LADY DEATH IN LINGERIE, LEATHER PREMIUM EDITION, SIGNED BY THE CREATIVE TEAM

SECOND PRIZE (10) LADY DEATH: BETWEEN HEAVEN & HELL #1 PREMIUM EDITION, WRAP AROUND BLACK VELVET COVER (FROM THE SECOND LADY DEATH SERIES)

JUST FILL OUT THE COUPON BELOW FOR YOUR CHANCE TO VISIT HELL CLUTCHING SOME VERITABLY VALUABLE PRIZES! MAIL IT TO: GEMSTONE PUBLISHING, INC., LADY DEATH CONTEST, 1966 GREENSPRING DRIVE, SUITE 450, TIMONIUM, MD 21093

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MEGA BYTE ME

PHOENIX 3 FOR 3DO FROM 3DO

The Gray Matter guys from Canada have the right idea — fill a game with shooting and sci-fi effects and keep doing it. Let's look at **Phoenix 3** for 3DO, what you really get is live action mated with photo-realistic 3D scenes shot on sets as you take off on a combat flight mission against some really bad ourkers from another galaxy. They're called the Grai and the only good one is a dead one. As Derek Freeman (now there's a hero-ic, futuristic name), your job is to find allies among the stars, kill any Grais you come across, and on the way find the long-hidden Talons of Hyperion. That just happens to be a Doomsday weapon that the Grai are looking for so they can destroy the Earth

Space combat on the outside, side-scrolling characters inside as you fight your way through encounters — all those digitized actors make this look more realistic than pony graphics drawn to order. It wouldn't hurt to check that ammo clip, since most of the aliens you'll meet have to be greeted with the business end of your Master Widescreen shots too — lots of cinematic effects to keep your interest, and while the graphic shading, textures, all kinds of light reflections and that jazz is nifty — hard game play is what counts here.

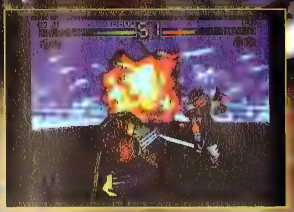
T-MEK FOR SEGA 32X FROM TIME WARNER INTERACTIVE

They say that war is a game — and they're right when you're playing **T-MEK**. You're driving one hot combat tank in an interactive environment where the only way to survive is to incinerate the other guy and do it bloody quick! With its roots in the arcade, **T-MEK** drives the player on in a deadly tournament of destruction taking place in a bleak and unforgiv-

...ld terrain filled with challenging areas and alien creatures. Good thing you've ...ot a radar screen to help track what's seen and what's lying just over the ...izon!

...ith all first-person perspective, so keep a sharp eye out. Some of your enemies ...n be on foot, hidden away in deep dark crevices waiting to pop up once you ...n past. Others will be piloting Drone crafts that can fly overhead and drop a ...eadly load, that's if they don't just kamikaze into you instead. Of course ...here's also other **T-MEK** Warriors fighting for their lives (and for yours too), ...nd end-Bosses in each level that must be taken out. The ultimate goal is to ...ecome the Eliminator, and this is not done in a voting booth.

...Behind the ...ons along is plenty of fire power, coupled with hidden power-ups and ...weapons that must be discovered as you rumble through the terrain. This ...game has ...st action, big graphics and all the firepower that $2X can muster, ...plus ...scenes that pull out to bird's-eye view and back when those explo...sions go off and multiple cameras that help you track your position and fire ...control. Combine that with a split screen for two-player competition and you have enough to keep *real* busy.



CLOCKWORK KNIGHT FOR SEGA SATURN

...Trust me, this game is much better than the description: you're a wind-up Toy ...Knight out to rescue the Clockwork Fairy Princess from the evil villain who's invaded Toyland. Forget the barf bag, it's Saturn. Of course it has great graphics, great play and 3D quality with full scale animation and shading effects. We ...ding long good looking scenes that are rendered really hot, so who cares about the sappy plot? You have to find your way through a house filled with magical non-delights as everything normally quiet takes up arms (or in this case, levers and cleavers) to stop you from finding the Princess. Yep, that's platform action, split second timing, and lots of leaping, grabbing, and decision making. And you have to face all this before the dawn, which means you're playing against the clock. So okay, it's not exactly an original theme, but just forget all that, enjoy the stereo sound and start playing.

BATTLE ARENA TOSHINDEN FOR SONY'S PLAYSTATION

Knowing that Sony's Playstation is ready to be released in early September doesn't make the wait any easier. It helps that it's cheap—selling for $299) and that plenty of games will show up quick. A good bet to grab for the launch is **Battle Arena Toshinden**. It's got the usual fighting characters (8 of them) going after each other with fists and weapons. And yes, under the ...ve change and move around them as they fight. But hey, 3D graphics and ...ation means it looks good and plays GREAT! Hope ya know that you're going to get one, or you're hoping for your buddo buy it so you can start playing. Flame balls, power whips, rolls and flying jump kicks...what are you waiting for?

VECTORMAN

FOR SEGA GENESIS FROM SEGA OF AMERICA

Earth. The future. Putrid, toxic-wasted. Top Command sends out robots to fix it. One gets mixed up with a nuke and decides to party down all over the planet.

Now you know why Vectorman is doing his thing: this Genesis guy has to stop the metal head from trashing everything. So it's up to our new hero to speed through 13 levels of action. And we do mean speed, as in 60 frames a second, thanks to a special program that draws the shapes on the fly without eating up too much processing. The game play down

What shapes? Why Vectorman is a morphing Power Ra... uh, he can change his shape instantly to deal with any challenge. This talent comes in real handy since the big bad nuke-head has got his fellow robots working overtime on trying to stop him. It wouldn't be much of a game if you couldn't grab power-ups along the way (natch), but being able to turn into a high-speed drill and make your point is the real way to go here. The same goes for becoming a Vector-Rocket, Fish or Bomb. Having such high-tech weapons as a Rapid Fire Bolo, a Shockwave attack and Nucleus shield should keep things interesting.

THE HIDDEN BITS:

AMERICAN LASER GAMES

If you've been spending all your time shooting Jet-bad guys in **Mad Dog McCree**, **Mad Dog II: The Lost Gold** and **Space Pirates**, you've not gotten extra points for shooting the cow skull, spittoon and kerosene lantern (aren't those kind of doofus-obvious in Pirates?). And you do know that shooting innocents is a no-[illegible] it's immoral and wrong but [illegible] *a life!* In **The Last Bounty Hunter**, there's a wagon wheel and hidden stuff that will upgrade your ammo and weapons to a shotgun. There's also animated money bags falling from the top of the screen which can be shot for extra points. Just remember that while you're shooting at all the extra stuff, someone might pop up and start shooting at you!

KILLER INSTINCT/ARCADE

If you're like most of us, you've been mashing the buttons of **Killer Instinct** in the arcades. Here's a couple bits to help save a few quarters and maybe even your life.

City Rooftop in Chicago: This stage has you on the rooftop of a skyscraper in a futuristic city at night. In the background there are various other buildings with flashing red beacons. There are also two billboards, one showing an animated Ultra 64 logo and the other showing a realtime scaled down version of your current fight!

There is no high or low ground on this stage, but being trapped in a corner can be pretty damaging. The roofs look a lot like the rings used in **Virtual Fighter** and you can knock your opponent off the roof, you need to do a charge at them usually in the middle of a combo. You will usually fall onto the junk car from the Chicago street stage! This stage is associated with Orchid

Last Breath: This allows you one last chance for life. You get enough energy to take one

more hit! I have won matches using this and really upset some people! After the voice says "No Mercy" start rotating your stick and mashing buttons, your guy will get back up and start to fight again! You *must* do this before the other person starts doing the "No Mercy!" If you are the winning person and do not
wait your opponent to come back with his Last Breath, you must just hit them again, and forget about the "No Mercy!" If you come back you will get a flashing bar.
[thanks to Brian L. Smolik for the above]

LIMECOP FOR SNES FROM JVC

Jean-Claude Van Damme does other stuff besides Streetfighting - and in *TimeCop* he got to beat the bejeepers out of the bad guys amidst Hi-Tech. JVC's SNES version gives you levels to work through and
plenty of weapons to use. To not have to *try* anymore, do this sequence before you press <START>: Press A-B-X-Y A-B-X-Y. Now you can jump to any level in a flash.

GAMEBOY:

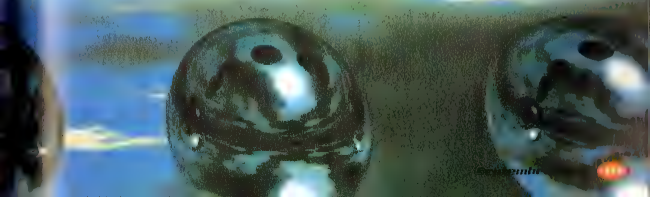
And for those doing the GameBoy portable thing - you already know how that little GameGenie lets you put in all kinds of cheats to do cool stuff. But did you know that there's some hidden stuff in the Genie? Check this out for yourself:

And while we're at it, here's a few passcodes for some classic games still worth pulling out:
Krusty's Fun House: Level 2/MG BAIN Level 3/MILHOUSE Level 5/PRINCESS
Gargoyle's Quest Last Level : SWXE-CBFJ
Bugs Bunny 2 - Level 27 : KING
Tetris : Expert Mode - 0+ [START] at the title screen

[thanks to the GameBen Site on the World Wide Web - http://www.cs.umd.edu/users/fms/...omeBen]

We've got a box of the **Batman** Metal Cards, these ultra-cool babes that seem to glow as the light hits them, and there's a chance that the box will have some of those Gold Blasters and Holograms, maybe even that card you can trade in for an Acclaim video game. Write in to **Overstreet's FAN** with a card or letter (and remember your name and address better be there), answer this question: There are two (2) cards shown on the front of the **Batman Forever Metal** box, one's Batman, but who's the other? First correct answer picked out of the Bat-hat by the Ed wins it.

*When it comes to vid-gamin' — MR knows what he's doing with this stuff, he's got it glued to the eyeballs. Drop him a note or email him at marshalr@pipeline.com and let him know what you'd like to see in Overstreet's FAN™ — **special thanks for promotional consideration provided by Fleer Corp.***



Ring Collecting

There are many different types of comic character related rings available in the marketplace today. This month we are going to take a look at some of the more recent rings that have become available in the last few years. This will give new collectors a good point to begin their collection and inform the advanced collectors of the great new rings that are being offered in today's premium ring market.

Presently there are many types of rings available. Not all of these rings would qualify as a collectible ring. Therefore, it is important to know what prerequisites qualify a ring to be labeled a "collectible."

Collectible rings are usually based on or around TV, radio, movie or book properties. These properties usually take into account all ages and to some degree have a universal appeal. In the years between 1930 and 1970, collectible rings came in the form of radio, cereal and other send-away premiums. The late 80's to 90's showed a movement away from premiums to the more popular limited edition type rings that are prevalent today.

Limited edition rings are offered in three different metals. They are bronze silver or gold. Sometimes the rings were done in plastic, examples of a plastic ring would be the popular flicker rings. Sometimes the rings' packaging (i.e. coupon, mailer envelope, or things that accompany the ring — commonly referred to as the ring's "paper") has been changed or the ring has been limited to a certain quantity. Limited edition rings usually retail between $50 and $400 dollars. Warner, Disney and comic book stores are good sources for finding quality limited edition rings. Another type of collectible ring and possibly the most popular, because of its relative small cost, is the accessory or "toy" ring. These rings are usually accompany a toy such as Polly Pocket, Captain Planet or the most recent Pocahontas figure. They are produced to be played with and therefore are usually rare to find in the original package. It is only in the last few years that these toy rings have shown an increase in demand as more collectors have come in to the market.

Included on this page are some examples of recent limited edition and toy rings. Most of these rings are still available in toy stores and comic shops everywhere.

Pocahontas Ring

Planet Studios puts out some of the best limited edition rings in the market today. Here's a look at some of the rings they have recently released. Watch for the limited **Gen13** and **Elliquest** rings to enter the market soon.

Mortal Kombat bronze $25
silver $50 gold $425

Spider-Man $100
X-O Manowar bronze $30 silver $80

Phantom Skull (Foe) and
Crossbones (Friend) silver $55

Here's some other popular limited rings

The Shadow bust silver $125 gold $400

X-Men Class Ring bronze
$35 silver $70 gold $550

Superman FX bronze
$100 silver $150

The Crow $30

THE HIGH END REPORT

by Joe Mannarino

MARVEL AUCTION SET AT CHRISTIE'S

We just returned from the Fabled Halls known as Marvel Entertainment where history was made as Marvel Comics signed an agreement with Christie's, the world renowned auction house, to hold the first ever Marvel auction.

The sale is scheduled for Saturday, November 18 and will be part of a super comics celebration with the annual Christie's Comic Collectibles sale on the 17th. The weekend will encompass a cocktail party with preview that will include luminaries from the entire industry. I'm proud to say Nadia and I will be consultants to both sales.

Meanwhile, the season is in full swing with the Chicago Comic Con, Sotheby's Auction, and San Diego behind us and Christie's ahead.

Chicago was a reflection of what we have been seeing for sometime, high quality Silver Age performing well and key Golden Age in high demand but tough to come by. The highlight of the Chicago Con was the reported sale of the Larson **More Fun** #54 for $20,000. San Diego seemed flat in comparison to recent years as fresh Golden Age books were not to be found. As a result, sales were instead limited to $2,500 items and under with few exceptions. Metropolis reported the sale of a group of Golden Age in the forty thousand range and a well known collector purchased an **Action** #1 for $55,000 prior to the show. With Frank Frazetta making his first convention appearance in over twenty years, the big news was original art. More to follow on San Diego next month.

Sotheby's 1995 sale upheld the strength of the market with some phenomenal results:

Golden Age Comics

Action #1 restored VF- (78) $75,100; **Detective** #27 unrestored VG+ $68,500; **Marvel Comics** #1 F (56) with a tear repair $41,400; **Detective** #1 restored VF- (76) $34,500; **Captain America** #1 F+ (75) $23,000; **More Fun** #53 VF- (75) $23,000; **Batman** #1 F- (56) $23,000; **Sub-Mariner** #1 VF- restored $4,600; **Batman** #1 F+ (71) restored $12,650; **Adventure** #61 F (58) $5,750; **Action** #3 and **Superman** #4 restored VF+ (80) $6,350; **All Star** #8, F+ (69) $16,100; **All-American** #16 and #17 restored VGs (45) $18,400; **Detective** #38 F- (59) $14,950; **More Fun** #54 F+ (71) $5,175; **Detective** #8 F (71) $5,500; **Batman** #1 restored VG and #2 restored F $12,650; **Captain America** #2 F (62) $4,025. Jack Kirby's personal bound volume of **Captain America Comics** in VG- for $9,200 and a set of cover proofs including **Action** #1, #7, and #10 sold for $10,350.

Silver Age Comics

Showcase #4 VF (84) $34,500; **Detective** #225 and #226 VF- $6,000; **Action Comics** #152-193 F+ $15,000; **Action Comics** between #194 and #266 (a total of 71 comics) VF (83) $20,700; **Superman** #100-139 VF (84) $13,800; a group of 39 **Batman** comics between #100 and #180 VF (85) $7,475; a group of 64 **Detective** comics between 220 and #350 VF (83) $11,500; a group of 73 **Adventure** comics between #200 and 276 $18,400; a group of 48 **Justice League of America** comics including 3 **Brave and The Bolds** VF (80) $7,475; a group of 35 **Green Lantern** comics including **Showcase** #22, #23 and #24 VF (84) $6,900. As for Marvel Silver Age: **Amazing Fantasy** #15 F (62) $6,325; **Spider-Man** #1 F+ (74) $7,475 and a group of Dell **Turok Son of Stone** sold for $2,875.

Original art

For the first time, original comic strip art overshadowed comic book art at a major auction. While an Alex Schomburg cover to **Green Hornet** #21 @ $4,312, a Jack Kirby original for **Speed Comics** #23 @ $3,750, an Infantino/Anderson cover from **Detective** #378 @ $2,875, Carl Barks preliminary painting for "An Embarrassment of Riches" @ $21,850 and various Kirby and Ditko pages sold, it was the comic strip art that was newsworthy. Examples included: 1939 **Prince**

Original art for fifth Batman Daily realized $21,850

Valiant by Hal Foster $20,700; 1906 **Little Nemo** by Winsor McCay $12,650; 1942 hand colored **Tarzan** by Burne Hogarth $8,625; 1933 **Popeye** by E. C. Segar $8,625; and the big news was the sale of three 1943 **Batman** dailies by Bob Kane. The daily from the second day of the feature realized $29,900, the fifth $21,850 and the sixth $10,350.

Premiums

Supermen of America patch $13,000; a rare radio **Orphan Annie Altascope** premium ring $12,650; **Don Winslow Squadron of Peace Membership** ring $3,737. ■

Reminiscences of a Distant Past by Golden Age Artist Pierce G. Rice

Found! A pioneer comic book artist with the fortitude to reflect upon the formative days of the comic artists and writers who had answered the call of the comic book boom in the pivotal 1940s. Pierce Rice was fresh from Pratt Institute and the National Academy of Design when he pursued a career entailing twenty publishers of comics, not to mention invaluable-about work for other artists.
Jerry De Fuccio

An earth job, both scripting and drawing, was handed back to me by a Great Name with the admonition: 'You don't get the idea, you're supposed to lift everything from Alex Raymond and Milton Caniff!' A year or so later, I overheard (it was shouted) another Great Name expressing conviction: "I don't want no Rembrandts, I want production!" One would hardly believe the low esteem in which comic books were held in primitive times, but the previous two quotations suggest that the scorn entertained was not wholly undeserved. What's more, the artists themselves shared this disdain. They were in the business out of compulsion. Times were hard. The War that would lift the country out of the Depression loomed in the future. Existence was tough but comics offered the artists what they thought of as temporary relief while they waited to hear from The **Saturday Evening Post**. No one aspired to draw for comic books and some artists actually hoped their connection could be kept secret.

Unlike mundane commercial art (now called graphic design), comic art was *all drawing*. The artists involved were composing pictures and depicting figures in movement. This was, to me, the very heart of pictorial action, so the actual work was a pleasure. Perspective, composition, and characterization were being shown the door in fine art. Suddenly, there had opened up an expansive, vista-set for free-hand drawing.

My own entry into the field of comic books coincided with the start of World War II that I no longer remember which startling event came first. The very first story of my comics career depicted the bombing of a car. This was in Thor (not Stan Lee's **Thor**). My initial assignment was on the Eisner & Iger staff, a job I landed in response to a newspaper ad, in an office next to the Chrysler Building. Of the crowded roster & Iger quarters, I recall names such as Lou Fine, George Tuska, Bob Powell, Gill Fox, Dave Berg, Arturo Cazeneuve. The latter I remember best because we remained friends for the ensuing half century. The friendship commenced because Arturo was just off the boat from Buenos Aires and I a) was seated along side him, and b) had a feeble familiarity with Spanish, thanks to a year's instruction at Brooklyn's Boys High School.

In any event, I turned out several episodes of Thor (a twelve page story) and something called The Moth at home one weekend. Still, I was not a hit with the partners. I was down the street, copying in the vast New York Public Library, one day, when Arturo tip-toed into the Art Reference Room. He asked if I could assist his brother Louis and himself in a rush job they were doing, in somebody's office on Fifth Avenue, just across the street. I have no idea where this was, but Joe Simon and Jack Kirby were on the premises.

Louis Cazeneuve had achieved some kind of prominence in Argentina. He thought himself ready to challenge the Colossus of the North. The Cazeneuves rented a front room on East 45th Street and the three of us went to work on scripts coming out of Fox Features Syndicate. Of the many stories we did, I can only recall **Samson** and **The Green Mask**. The editor was Abner Sundell and Al Harvey was there in some capacity. Abbie, at one point, brought in the painter Stoyesant Van Veen to lend a little class to the operation. Nothing came of the experiment, but Abbie's try was admirable. He was eventually installed as editor of MLJ, 1940-41.

Al Harvey set up shop on the West Side as publisher/editor of Harvey Comics in 1940. He introduced a new line of titles and the itinerant **The Green Hornet**. At Harvey's, the chief editor, after Al himself, was Elsie Feldstein (no relation to EC's Feldstein). An overly conscientious artist on staff, Barbara Hall, was always on the verge of destroying scripts she thought unworthy of her. Another highly regarded artist was Jill Elgin, who was also a children's book illustrator from 1942-1945. Elgin's **Girl Commandos** had the vigor and impact of Simon & Kirby's **Boy Commandos**. Bob Powell's **Spirit of 76** and **Shock Gibson** manifested the immutable Powell stamp of ongoing diversity. Ernest Schroeder took his turn at **Shock Gibson** and then took leave for Florida, where he's said to have bought his dream marina. The Cazeneuves and myself were fully occupied with **Green Hornet**, **Zebra**, **Captain Freedom**, and **Black Cat**, to name a few. We changed our working quarters to 415 Lexington Avenue, which also housed Quality Comics (spreaded over by noted publisher Busy Arnold). Oddly enough, I never had the occasion to meet Arnold's legendary "first stung" of Jack Cole and Reed Crandall. I was established at 415 for close to the next three years, though Louis had soon elected to do his own pencilling at home. Much later, Arturo opted for regular working hours, as Art Director at **Time Magazine**.

Arturo's departure ushered in Charley Flanders, who drew **The Lone Ranger** syndicated strip from 1939 to 1971. He was a newspaper artist, the genuine article, classier than all of us! Meanwhile, I was grinding away at a myriad of characters for the regular clients. All the time, the War was inching nearer. My closest friends in the comics were letterers Joe and Sam Rosen and Irv Novick of MLJ. I remember, in particular, Sam Rosen's departure for the Armed Forces. A luncheon was tendered him by the editorial staff of Cinema. The most eminent guest was the suspense writer, Patricia Highsmith (her novel **Strangers On A Train** was filmed 1951). Sam was to spend the War as an interpreter and his brother, Joe, landed on the other side of the world, Burma!

Sam's going-away party consisted of four guests, counting himself. At the same time, a really crowded affair was held at DC for the induction of Jack Kirby. Without benefit of a celebration, and unbeknownst to each other, Irv Novick and I were shipped off to Fort Dix, New Jersey, on the same day. We would not be united until we both wound up in Camp Shelby, Mississippi.

At Dix, shortly after my arrival, decked out in fatigues, broom in hand in the enlisted men's club, I came across a private in Class A uniform, with some drawings on the table-top before him. He was asleep. Awakened, he introduced himself as Robert Louis Golden, creator of **Dickie in the Magic Forest**. He explained to me that artists were not expected to do any work. Skeptical, but with his assurance, I donned my dress uniform and nervously knocked at the Orderly Room door. Soon, I was drawing the portrait of the Company Commander, while the First Sergeant waited his turn. With these completed, I suppose I supplanted Golden as the artist of the outfit. Unexpectedly, he became a very busy soldier, once we were transported to Camp Shelby! For the chronological record, it had been just a shade more than three and a half years since I first laid out the panels for a **Thor** story. ■

by Nick Hyche

Crime Comics In The 90's

Whatever the label—"graphic novel," "mature readers," "independent comics"—the rebellious spirit of underground comics were strong influences in the birth of the Grunge movement [illegible] and Grunge. Somehow [illegible] communities of [illegible] and [illegible] [illegible] [illegible]

It's that highly contested, frequently controversial, bag o' fun for all ages... Hey, kids its

Overstreet's FAN faves

Wonder Woman #101
DC

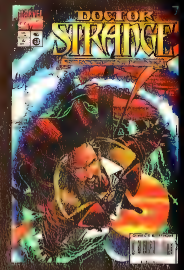
some time over the years, has turned out some good, quality superhero stuff. Not the most cerebral of stories, but solid, entertaining, rub-you-by-the-shirt-and-make-sure-you-know-you-just-read-a-John-Byrne-book-if-not-the-first-time stuff. He doesn't always pull it off, but take a look at the track record: **Superman**, **Fantastic Four**, **X-Men**, **Captain America**, **Iron Fist**, **Namor**, **Avengers**, **Danger Unlimited**... In other words, when he hits, he hits. His **Wonder Woman** is such a hit. Byrne has transported Wonder Woman to a new era, dubbed Gateway City, and started her on a new life with plenty of action and intrigue. Despite the fact that the character's been around for 50+ years, this issue serves as a great reminder of just how powerful Wonder Woman is. I'm still not thrilled with the glossy paper (this stuff looks best on the non-glossy stock in my opinion), but colorist Patricia Mulvihill does solid job and doesn't let the paper push things over the top.

—J.C. Vaughn

Vigilante: City Lights, Prairie Justice # 1
DC

In the midst of all the smoke and gunfire surrounding this hard-hitting, bullet-ridden tale, James Robinson manages to bring back another underdeveloped fixture from DC's Golden Age and turn him into a complex, as well as intense, hero. Mixing fact and fiction with fast and furious action, Robinson and illustrator Tony (**Dr. Strange**) Salmons tell the sordid tale of how cowboy singer and reluctant actor Greg Saunders unexpectedly finds an explosive mixture of underworld corruption, white slavery, and Bugsy Siegel, leaving his world and the worlds of those close to him shattered forever. Between Salmons' classic renderings and Robinson's breakneck pacing, the two leave the reader breathless as Saunders, now the Vigilante, fights what could be perceived as unbearable odds and brings his own brand of justice in to a world where there is none. For those who read Robinson's **Firearm** and **The Golden Age**, expect the same great story that'll leave you dying for more. And for the rest of you... strap yourself in cause you're in for one hell of a ride.

—Scott "Scooter Pie" Braden



Dr. Strange #80
Marvel Comics

Well this is certainly a pleasant surprise! This issue marks a true starting point for new readers. After wallowing in confusion for the past couple of years, **Dr. Strange** makes a triumphant return and places itself into a bold new category — good comics. The art, by former Chris Bachalo inker Mark Buckingham (with Kev F. Sutherland), and the story, by Warren Ellis, is glaringly well-thought out and well-written. People will start to toss around the term "Vertigo-esque" when referring to this new direction. I say let 'em. It certainly hasn't hurt DC at all and this is a well-deserving moniker for this excellent book.

-Joseph P. Rybandt

Acme [illegible]elty Library #5
Fantagraphics
[illegible]mmy [illegible]an may or may not be the [illegible]marter [illegible]n Earth, but few will disagree [illegible]hat C[illegible]Kane's **Acme Novelty Library** is the sm[illegible] comic on Earth. This issue, the first in [illegible]s pocket-sized chapters, focuses [illegible]on Jimmy and his attempts to come to [illegible]terms [illegible]his family. Now Jimmy is a [illegible]gathe[illegible]man who has been broken by the v[illegible]s dream life involves both [illegible]fight[illegible]antasy and stress-releasing con[illegible]flicts[illegible]beyond Jimmy's story (or ostensibly [illegible]into it) is the most amazing art and c[illegible]work I've ever seen in comic [illegible]form[illegible]his book is chock full o' fun, information[illegible]and games. What are ya waitin' for? [illegible]some[illegible]in tights? Well this issue even has [illegible]that[illegible]et it while the gettin's good. If [illegible]you a money-back guarantee, I would[illegible]your lawyers tell me that I can't.

— Benn Ray

Backlash #9
Image
The [illegible]unnels underneath the Stonewall Federal Armory in Quantico, Virginia become a battleground when Colonel Marc Slayton (aka Backlash) arrives to rescue Amanda Reed (aka Taboo). Backlash is surprised to find another uninvited prowler, a dog-faced, ninja-skilled, weapon-laden "bloke" named Dingo. As this unlikely trio team up to fight off the armory's "Chaser" guards, writer Jeff Marcotte, along with Sean Ruffner and Brett Booth, provide some hilarious and well-placed humor in the middle of a true brawl ("Security in this joint is tighter than a nun's vow of celibacy"). Big kudos also should go to Inker Edwin Rosell, who really makes Dan Norton's pencils shine — you can even count the whiskers on Dingo's face in every panel! I won't give away the surprise ending, but it's a shocker that would fit just as well into any of the daytime TV soaps if you haven't followed! **Backlash** up until now, this issue is a perfect place to jump into the fray!

— Brady Darvin

Underworld Unleashed #1
DC
Did you ever read a comic and come across a villain and you went "Geez, this guy is pretty lame, I wish they'd kill him off" or "Geez, this guy is pretty lame, I could make 'em really cool?" Well, Mark Waid gets to do both. In a total revamping, writer Mark Waid will shake the DC Universe. Centering on the villains, the lame, the dysfunctional, the devious, the insane, and the viscous, they're all here. It kicks off (no pun intended) with the Flash's Rogue Gallery being manipulated into some dastardly deeds then... WHAM!! Then all the villains in the super prison Belle Reeve escape!?!! SLAM!! And then the superheroes... well, I ain't telling.

— Jeff "Leader Deslock" Dillon

Big Guy And Rusty The Boy Robot #1
Dark Horse
This is probably one of the most anticipated books of the year. Ever since Miller and Darrow shook things up with **Hard Boiled**, fans have demanded more, and here it is. Miller and Darrow take a look at the "monster destroying Japan" genre that seems to be so popular in film. This is definitely a not-for-all-ages book. The art is classic Darrow, with your eye scanning every inch of every page seeking some new, cool thing hidden in the corner. The story by Miller is superb, fun and witty. Check it out, you can't miss it on your local comic store shelf, this thing is monstrous!

— Joseph R.Rybandt

Vertigo Voices: The Eaters
DC/Vertigo
Are you hungry for a good book? Do you have an appetite for a fun read? Well sink your teeth into **The Eaters**. Peter Milligan

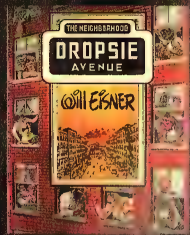
scripts this tale of the Quills. They're your average American family who really like to eat. However, they like to eat people. And they just can't get enough of the meat of human kindness (I hear it tastes just like chicken). But perhaps they bit off more than they can chew when they served up apple pie salesperson Marrion McCoy. He and his partner, Joe Buell, who has an odd fixation with pie filling, were well on their way to becoming one top pie sales team. He's sure the Quills ate his partner and ruined his chances at achieving his ultimate goal and downfall: on their stall as they eat their way across America. Of course there is also poor Cassy, a young girl with raging hormones. Her problem is her father always approves of her boyfriends. Grade A Choice Cut, approval. With some yummy art by Dean Ormston, **The Eaters** takes a darkly humorous look at consumption, American family values and political correctness. So fix yourself a roast beef sandwich, sit back and have fun, this book will leave you hungry for more.

— Benn Ray

PunX #1
Valiant

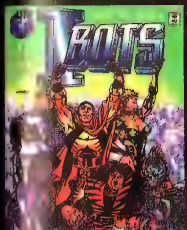
Hey! You! It's open... Just waiting while you check out the new review for **Punx**. Welcome to Acclamation, Oregon, and well... I just can't explain it. Keith Giffen has gone nuts. Here we have a town that's been visited by aliens (actually they crashed), struck by a meteor, had it's very first superhero (in the 1950's) die an incredibly stupid (although funny) death, and is a center for necromantic energy... I see what I'm gettin' at. Even the population seems a little different. Just don't ask me to explain. Everyone has a superpower or secret agenda. They may have their faces obscured by blurry lines, or sound like every TV channel playing at once, one can even absorb the strength, endurance, etc. of those she ceremonially sacrifices (my last date). Like I said, before, writer/artist Keith Giffen and all his little friends have gone nuts, but it's well, worth the trip to join them.

— Jeff "Pooky" Dillon



Dropsie Avenue: The Neighborhood
Kitchen Sink Press

Plain and simple, this is the [illegible] comic [illegible] be [illegible] [illegible] [illegible]



Isaac Asimov's I-Bots #1
Tekno Comix

Written by Steven Grant with additional creative development by Howard Chaykin, this book features the powerful pencil-work of Jorge Perez. This first issue introduces the main team of do-good heroes, playful androids with their hearts in the right place. There is also political intrigue, family conflict and a group of young heroes who must learn to cooperate (which they already seem to do very well) in order to overcome any adversity that might come their way. With a large amount of talent contributing to this series, this is definitely the title to watch.

— Ed Martinique

Star Wars: Tales From The Mos Eisley Cantina
Bantam Books

Regular *Star Wars* contributor Kevin J. Anderson (**The Jedi Academy Trilogy** and the upcoming **Darksabre**) has assembled a wide array of science fiction/science fantasy talent to portray the lives of the patrons and staff of the cantina in the Mos Eisley Spaceport, where, in the first *Star Wars* film, Luke Skywalker first met Han Solo. "We Don't Do Weddings, The Band's Taste" by Kathy Tyers (**The Truce at Bakura**), kicks off the collection of 16 stories. Also included are stories by Tom Veitch and Martha Veitch ("A Hunter's Fate: Greedo's Tale"), and Timothy Zahn ("Hammertong: The Tale of the 'Tonnika Sisters"), as well as pieces by A.C. Crispin, Dave Wolverton, Barbara Hambly, and Anderson himself. With the resurgent interest in the *Star Wars* galaxy these days, it was probably inevitable that such a collection would appear. What was not inevitable was that it would be so good. **Tales From the Mos Eisley Cantina** is a first rate look into the lives of these characters that so many of us have wondered about over the years. What could have been so much drivel is, instead, a rewarding reminder of just how much fun a book of short stories can be. Now one can look forward to Anderson's next two Star Wars collections, **Tales from Jabba's Palace**, and **Tales of the Bounty Hunters**.

— J.C. Vaughn

Starman #11
DC

You know, I've been reading *Starman* since the first issue. I've enjoyed it, but I never found it to be as great as everyone was claiming it was. The word "over-rated" springs to mind. I assumed it was a self-serving attempt of the industry and fans to generate interest in a rather bleak comic world. Well, I can admit to you, dear reader, that I was wrong. Not just wrong, but completely off-base. James Robinson is probably turning out the best revisionist work that exists in the current marketplace. Matt Smith's art is very unsettling (which matches up perfectly with this story) and Tony Harris' cover art — well, the use of the word "brilliant" would be appropriate. In this issue, everything clicks, gels, comes together on whatever the kids call it these days. It's a look back at the original Starman and some of his space friends coming together to defeat the evil of Ragdoll. At the end, the villain reduced to charred remains by the hero — accidentally, intentional? That's up to you to decide, but this take on these classic characters does more to develop the characters than decades of their heydays ever did. The mysteries they actually become more mysterious. It's weird to be the fan-demanded height of "back to the basics" and yet have the characters and their settings become richer, more full and more real. Starman, the character, is a perfect example of changing times, moving with the place. And as long as they are in James Robinson's hand, they'll always have a very big part of my heart.

— Joseph P. Ryband

Skrull Kill Krew #1
Marvel Comics

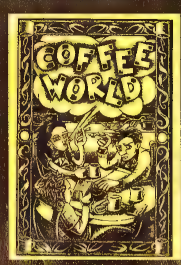
Well it was only a matter of time before Grant Morrison brought his unique vision from DC to Marvel and here it is. This is a fun book that deals with a group of human agents with cool morphing powers that have taken it upon themselves to eliminate all the Skrulls. Apparently the Skrulls have agents all over the world and since they have the ability to alter their shape, they look just like us poor humans. This series shows a lot of potential and it's nice to see Grant Morrison subversively working his way into the Marvel Universe.

— Joseph P. Ryband

Araknis #1
Mushroom Comics

The first issue of this new series has art that erupts from the page like it was done in an Image studio. The colors are bright, vibrant, and exciting. Michael and Mario Ortiz (both writers and artists) know the meaning of the word action. Just look on any page. This butt-kicking bloodfest concerns Doctor Blackwell, a scientist who opened a dimensional portal only to let in the evil Cryptus and his hordes of minions. These extra-dimensional baddies transformed Blackwell's wife Serena into Cryptus' pleasure slave and left him in Hell. His only way back to this dimension was to combine with this nasty spider-looking thing. The two are now one entity called Araknis while Blackwell is looking to exact some vengeance, the creature is looking for some fresh meat.

— Ed Martinique



Coffee World #1
World Comics

Do ya love a steamin' cup o' joe? Maybe a nice iced-double decaf latte? Whatever your poison, this anthology is for you. This book features a series of stories that are all coffee-related. This issue has a Shannon Wheeler "Too Much Coffee Man" story, a fun who-dunit called "Cup 'A Joe" by Ian and Tyson Smith, a touching coffee tale by Gheena called "A Saving Grace," a "Doctor Mocha" page from Scott "**Java Town**" Saavedra, the weird sci-fi "Serum Sam" by Tom Buss, and a steamy erotic tale called "The Man Band Story" by Stan Shaw. This book goes well with your morning dose of caffeine and it also makes a great coffee table comic. It's a real must read for any coffee fan, so pick up this book, brew a fresh pot, kick back, and enjoy.

—Benn Ray

...Lance Bliktoff, a cigarette smokin', red-meat eatin', girl-chasin' hero."

—Joseph P. Rybandt

Dark Horse Presents #100-1
Dark Horse

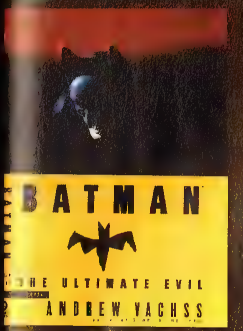
Dark Horse Presents started as one of the premiere anthologies that a lot of great series got their start. Series like **Sin City**, **Concrete**, **Next Men**, and **Hellboy**. This issue (there are four more on the way) carries on the tradition with renewed excellence! Frank Miller introduces us to Lance Bliktoff, a cigarette smokin', red-meat eatin', girl-chasin' hero. We also see new work from good girl artist extrodinaire Dave Stevens. This book's got it all, especially recent Eisner award winning Evan Dorkin with his spectacular Milk and Cheese strip. This is fun, cool stuff and it's only just the beginning. Dig it!

—Joseph P. Rybandt

Bizarre Fantasy #1
Flashback Comics

This sci-fi collection of stories showcases the fine work of Steve Bush (artist and writer). The first ongoing story, "Oasis at the Dawn of Time" is the tale of a time-traveling ship that hops back from the end of the Earth to the beginning of the planet to figure out a way to change the course of history to prevent the doom of civilization. In the fun wild-west-meets-alien-invader story "Cowboys & Aliens," cowboys and indians must team up to prevent the creature Morguu from conquering the planet. "Waiting for the Aliens" is a simple moral tale of behavior towards your fellow man and the benefits of not mistaking demons for space creatures. The inside back cover is a great "Believe It or Not" type story of a man and a whale. Aside from just being a bucket full o' fun, these pages also drip with a Kirby-esque style that shouldn't be missed.

—Ed Martinique



It is then that Batman realizes the error in his tact. He thought he was fighting crime, "now I think what I'm doing is fighting *criminals.*"

Batman: the Ultimate Evil
by Andrew Vachss
Warner Books

Batman: The Ultimate Evil is Andrew Vachss' first foray in the heretofore sacrosanct mythos of the Dark Knight. It's not a book for those who want a light-hearted romp through the world of a costumed hero, but a very necessary book, and will probably be among the most important things most of its audience will ever read.

The Ultimate Evil is the abuse and exploitation of children — not the child sex trade, prevalent in America, but openly rampant in countries like Thailand, where a thriving tourist industry has grown around the sickening practice.

The book itself is fast-paced and exciting, revealing previously unexplored details about Batman's psyche and Bruce Wayne's family. But the true beauty and purpose of the book is that as Batman learns about the horrifying reality of child abuse, so does the reader. Many facts are taught, and myths dispelled. Debra Kane, a dedicated worker for Child Protective Services explains to Bruce Wayne the truth that all too often, victims of childhood abuse become predators in later life. But she is also quick to explain that there are many outcomes from abuse as there are abused. "If you excuse a serial killer because he was abused as a child, you disrespect the thousands and thousands of other children who were abused, even worse, and yet never, never imitated their oppressor." It is then that Batman realizes the error in his tact. He thought he was fighting crime, "now I think what I'm doing is fighting *criminals.*"

And as he becomes more deeply enmeshed in his newfound goals, the Batman learns of the many smokescreens and excuses which surround the abuse of children. One contact explains about the use of careful euphemisms to disguise the crime. "They call it molestation, intergenerational love", the definition of pedophile is 'lover of children.'" While they do has nothing to do with love, it's all about power and control.

Another contact explains that child abuse has nothing to do with homosexuality — "They're always trying to throw in with us trying to make it an issue of liberation instead of what it really is... a crime." And as the story continues, more truths are revealed, as the depths and extent of this horror are explored. And in particularly inspired creative move, Vachss uses the legacy of Bruce's mother, Martha Wayne, to communicate some of the most telling data of all. (And gives that great lady a richly expanded role from her previous bit part as a woman whose pearl necklace broke when she died!)

Ironically, although Batman does not really exist, the crimes and abuses committed within this book are very real. *Child Sex Tourism*, a report by David Hechler fully reprinted at the end of **Batman: The Ultimate Evil**, details the scope of the abuse of children worldwide and especially in nations such as Thailand. These are facts that no decent human being can ignore or pass by as fiction. And that is the true importance of this book. Its author, Andrew Vachss, is a warrior against child abuse, a strong voice for children, and fights not on the legal front, as a lawyer who's clients are solely children in need of help. He also fights with every word he writes. His novels are powerful pieces of fiction, drawn from harsher realities. His non-fiction articles, on topics such as the irredeemable nature of the sexual predator to the devastating effects of emotional abuse, are uncompromising and seem to make him as many enemies as friends.

With **Batman: The Ultimate Evil**, Vachss again enters into the arena of comics. Simultaneously with the release of the novel, a comic book adaptation by Neal Barrett Jr. and illustrated by Denys Cowan will be available. The comic will also contain the Hechler report, a measure considered strong, but ultimately necessary by the publishers at DC. Read it, learn, and then use the knowledge to make a difference!

Andrew Vachss' other work in comics includes **Hard Looks**, an anthology series; **Predator: Race War**, currently available in TPB; **Another Chance to Get It Right**, a collection of stories for and about children with illustrations by some of comics' most acclaimed artists; **Underground**, a shared world anthology mini-series; and in November a new series featuring the character of Cross from **Race War**, called *Cross*. All of these books are from Dark Horse. Vachss' novel, **Flood**, has also recently been picked up for movie adaptation.

— Aldyth Beltane

OVERSTREET'S FAN 15

THE FOLLOWING INFORMATION HAS BEEN SANITIZED FOR YOUR PROTECTION

The fifteen fastest moving recent back issues as determined by the Overstreet advisors.

1 Shi #1

By far the book, publisher, and artist that dominated the craziness that was the San Diego Comic Con.

2 Gen 13 #1 (variants)

FAN Alert! Be on the look-out for the extra chromium variant that comes with the limited variant packs. Also be on the look-out for the price that people will be asking for this extra variant from this extra cool book.

3 Shi #5 (Silvestri Variant)

Was this a good move or what? Tucci and Silvestri make quite a pair, and this book just goes to show you why.

4 X-Man #1

Okay, who is he? Is he Cable? Is he Logan? Is he Shrapnel? Does he have a last name? Is he gonna dye that funky white streak out of his hair? Stay tuned, all these questions and more will be answered sometime in the next 10 to 20 years. Maybe.

5 X-Files #1

The truth is out there, but not the comic. Or if it is out there, somebody's asking a good chunk of change for it. Slowing down a bit, due to the resurgence of the "bad girl" craze. Now maybe if they put Scully in a skin-tight bikini with a sword...

6 Lady Death II #1

We've secretly replaced the more expensive Lady Death #1 with this the second series from those guys at Chaos!. The lower cost is helping to bring in more and more readers that can't afford the chesty...uh... we meant hefty, price tag that #1 commands.

7 Gen 13 #2 (mini)

As difficult and expensive to come by as #1. This book is a doozy, look for these kids to hang around for a good long while.

8

Gen 13 #1 (mini)

If WildStorm could pull a stunt like this every time they put out a book, they would become a force of inconceivable might. This started it all, and it ain't over yet.

Lady Death #1

The price tag on this bad girl sure ain't cheap, so she's starting to slip down the list. Guess gravity had to kick in eventually, ya know they can't stay up all the time.

9

10

Ash #1

Joe Quesada and Jimmy Palmiotti are a couple of good eggs (that means they're O.K. by us) and they put out one fine comic book. The fans seem to think so too.

X-Files #2

This just in: We heard it through the grapevine (...just about to lose our mind...) that the rumor that there are less #2's than #1's is untrue. Yes you heard us right, there are at least as many, if not more. Still an under-ordered book by any stretch of the imagination.

11

12

Ghost #1

The dead have never looked better. Adam Hughes is off the book but these early issues should continue to keep fans drooling for a good long while.

Maxx #1

Cooling off just a bit, but have no fear. We hear that the show on MTV has been renewed and will be continuing to weird people out next season. I mean, c'mon this is a pretty weird comic we're talkin' about here.

13

14

X-Men Alpha

Still hangin' on by its bootstraps. By now you probably know that this here book is the key, the linch-pin, the glue, the essence, the fiber of the "Age of Apocalypse." Plus its got a nifty wrap-around chromium cover!

Preacher #1

If ever there was a comic that made you feel so dirty after reading it that you had to scour yourself with a Brillo pad, this is the book. There is some cool, twisted stuff in this comic and the fans are loving it! And hey you know what, we love it too.

15

JUDGE STREET'S

FAN FLASHBACK

X-Factor #87

Publisher: Marvel
Cover Date: February 1993
Writer: Peter David
Artist: Joe Quesada, Al Milgrom
Current Guide Price: $1.25

What are ya gonna do with a bunch of angst-ridden, misbehavin' mutants? Send them to a shrink (ol' Doc Samson making a cameo). At least, that's what Peter David does in this issue of X-Factor. This story proves that you can fight on the same team with someone to save the world issue after issue and still never really know them. Know what I mean? *Really* know someone? The tone is set by the opening *Ren & Stimpy Show* parody, Rahne & Simpy; these characters are singing their favorite song "Mutant! Mutant! Angst! Angst!" You get inside the head of all your favorite X-Factor mutants (and boy is that Polaris wierd). All in all, an excellent character study, with lotsa angst and good pencils via Quesada.

Man-Eating Cow #9

Publisher: New England Comics
Cover Date: April 1994
Writer: Clay Griffith
Artist: Alan Hopkins
Current Guide Price: $2.75

Who said comics ain't literary? Check out this second-part of a four-part crossover with Man-Eating Cow, Paul the Samurai, and the Tick. A conflict between the City Police, Lord Byron, Crime Cannibal and a bunch o' ninjas focuses as much on literary deconstruction as it does the actual battle (lines like "Don't you think Shakespeare and Petrarch are dated?" "BUDDA-BUDDA!" "CRACK!"). Sagin industries is trying to take over the world, Gomorra is destroying downtown Tokyo, and ninjas are loose in the City. So the Cow and her gang have their hands (and hooves) full. This issue smartly balances action-packed pages of violence with intelligent conversation. It reads sorta like a good dinner party.

Superman #423 and Action Comics #583

Publisher: DC
Cover Date: September 1986
Writer: Alan Moore
Artists: Curt Swan, George Pérez, and Kurt Schaffenberger
Current Guide Price: $10.00 (each)

In these two issues, Clark Kent gets revealed and destroyed, Luthor gets wiped out, Bizarro rampages, the Daily Planet is attacked and Superman gets killed. The current Superman series has taken 3 years to tell the same story. Nothing like drawing out a plot-line. This Alan Moore "Imaginary Story" is a possible future almost along the same lines as The Dark Knight Returns (you might remember that one). Superman's life falls apart as everything seems to happen to him at once. He moves his friends in peril to the Fortress of Solitude for safety. Here all is tense until team Luthor/Braniac lay siege. Death, destruction and carnage result as well as the final death of Superman (oh, if only). These two issues are a fine testament to skilled storytelling at its best. Moore answers the question: why do stories that could take two issues have to take years? They don't.

Overstreet's FAN FORECAST

Preacher #1 (DC Comics)

When Garth Ennis left his brilliant run on Hellblazer, the collective sigh of disappointment that went up from comic fans could be heard for miles. But take heart gentle readers, Garth is back (along with artist Steve Dillon)! Not only is he back, but he's done the unbelievable feat of topping his previously incredible work. **Preacher** is one amazing book, and the fans are attacking it like a starving man going after a chicken. #1 sold out almost instantly and the demand is unbelievable. In some cases this book has hit the $10 mark and kept going. If you're lucky maybe you can still find one for at, or around, cover price. If you're lucky!

X-MAN #1 (Marvel Comics)

We kind of know who Cable is. We kind of know who Logan is. We kind of know who Gambit is. We kind of know who Nate is. Does anyone see a pattern forming out there in the land of angst-filled mutants? We do! Confuse the hell out of the reader, but make it a fun ride. The latest addition to the Universe of the X is Nate, a time-displaced mutant who was carried over (with his own comic book and everything) from the "Age of Apocalypse." Who is he? What does he do? What's with that streak in his hair? Would he throw a starving man a live chicken? How much does he have in his checking account? Does he have a checking account? All these questions and more are being shouted in the direction of Marvel's New York offices on a daily basis (well maybe not the checking account part, that's just something we're curious about). Only time will tell who Nate is and how he's connected to the X-Men. And considering how much we know about other popular mutants, this should be any day now.

Poison Elves #1 (Sirius)

Drew Hayes was one of the best kept secrets in comics. Not by his own choice of course. Drew self-published for many years in relative obscurity (we mean that in the nicest possible way) and gained ground and critical support with his work. When this book hit the stands in its new format and with Sirius as its new publisher, more fans were able to take a look at the really cool book. With each additional issue, the readers are growing, making this #1 a hot ticket. Copies of the original self-published series are hard to come by and [illegible] collect it. In some areas of the market, this #1 is [illegible] for higher than cover price, and believe [illegible] every penny.

WHAT'S

A look at what's hot and what's not in the comic market this month!

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Even in the midst of all the massive changes in the higgledy-piggledy comics industry, the books keep coming out and the people keep coming in. Customers don't care if their comics are exclusively shipped via African swallow. They'll still show up, grab a stack of shiny new books, and offer to pay less than cover for them.

IMAGE

Wildcats #21 sold well, with good reason. Team up Alan Moore with an artist who looks like Jim Lee and Kevin Nowlan in a car accident and you've got a hit on your hands. Travis Charest's art has been underappreciated for a long time. Alan Moore has been underworked for a long time. If this creative team can stay together, this book has a shot at becoming the best team book there is. It's not as confusing as the constantly expanding X-titles, and it's a whole lot better looking. Besides, if everybody buys it, maybe Alan might pony up a little scratch and publish the **1964** annual we've been waiting for. Or maybe even **Big Numbers**, or **Lost Girls**, or...

Spawn numbers keep going up and both **Blood Feud** and **Violator/Badrock** are selling virtually as well as the regular book. Todd has a knack for choosing the right people to back him up. It sure helps to have Alan Moore writing **Violator**, Greg Capullo pencilling Spawn, and all those Korean ladies patiently painting all that molded plastic.

The big surprise for Image (other than the fact that people still want **Pitt**) is **Weapon Zero**. The Manga-influenced art was fun and the Simonson touch doesn't hurt. Everybody wants it — nobody ordered it — it's GENERIFIC!

INDEPENDENTS

Jar of Fools has sold out twice for us. It's well worth the cover price. Look for a book called **Silly Daddy** — it's the only book on the market that brings the word "bittersweet" to mind. Both Kafka books, **Crumb** and **Kuper**, flew out the doors. Both Oz titles, **Gritty** and **Ginchy**, sell respectable numbers and even appeal to people who wouldn't rub two nickels together for a Judy Garland impersonator.

Diversity isn't just a buzzword for a panic-stricken industry, it describes a climate that fosters artistic growth within any media. Diversity has insidiously blossomed in comic shops everywhere, it's easy to spot if you can read between the bottom lines. Be curious.

Of course, in a world of less lofty hopes, diversity could also be used to describe the myriad hair colors of all of them sword carryin', big breasted, under-armored babes currently enjoying their moments in the headlights. And remember kids, anything longer than it is wide...

TENNO

The original titles aren't selling well at all. The two that seem to be building a following are **Mike Danger** and **Lady Justice**. Perhaps the lack of a million dollar advertising campaign is the key. For my money (unfortunately, my money is pretty much all this book brings in), **Teknophage** is the best title in the line. Besides, any publisher that makes secret compartment rings deserves a second chance.

DARK HORSE

Any company that publishes **Big Guy and Rusty the Boy Robot** must simply be the best publisher there is. They've got the best manga books: **Domu**, **Oh my Goddess!**, and **Legend of Mother Sarah** are selling better than anything VIZ has to offer. **Godzilla** is outselling the **Batman** and **Superman** titles. People aren't too happy about the Legend group's infrequent output, but more often than not, they feel it's worth the wait. But hold on! That's not all! If you act now, you can still get in on the ground floor of **Agents of Law**, **X**, and **Ghost**. For those not paying attention, these three books are among the best monthly superhero titles there are. The **Ghost Special** was selling for $10-$15 at the Chicago Comicon. Don't wait until the inevitable movie before you give these books a chance. Of course, after a year that included **The Mask** and **Timecop**, Mike Richardson could probably scrawl something on a cocktail napkin and have it in pre-production ten minutes later. For the serious fan, Dark Horse offers a spectacular array of model kits, signed hardcovers, statues, and novels (not to mention those silly licensed books). All of this adds up to one thing — Dark Horse is the best publisher in the business.

DC

Starman is gaining readers at a furious pace. This book is nothing short of fantastic. It's not too late to try it out if you haven't already done so. You may have a tough time finding early issues, but your

performance will be rewarded. (Note to DC: feel free to put out a Starman, Shade, and/or Extremist trade paperback. What do you guys need? A roadmap?)

Preacher is still well drawn, well written, generally unsettling, and really damn hard to find. Sandman continues to gain new readers, even in the face of cancellation. Michael Zulli's pencils are not to be missed. Zulli should really be a "hot" artist, but it's not going to happen. Sometimes he draws characters with their mouths closed and the figures are actually in proportion. I think he can even draw feet. No hot artist, he. No sir.

The basic DC superhero titles are generally selling in steady numbers. The surprising exception to this statement is Sovereign Seven. The word dismal comes to mind. True, it's only on issue 3 as I write this, so it's early yet. People seem to feel that Mr. Claremont is telling Culture Club stories in a Nine Inch Nails world. Been there, done that, move along, nothing to see here.

Babylon 5 is a great seller for me. I could get $7 for #1 if I could find one. If you're a fan of the show, buy the comic. You won't be disappointed.

The big, special, milestone, "must have" collector's item #100 issues have all arrived. Boy those cover enhancements were something special, weren't they? Whoever came up with *that* look shouldn't even be allowed to design public health pamphlets.

MARVEL

Maximum Clonage is over, more or less. The story line sold well, but was widely considered to be more anticlimactic than any given David Mamet movie. And just everybody's looking forward to the big Spider-Tide change. No really, they are. I'm sure *nobody* remembers that old "Age of Apocalypse" trick.

The 99¢ Fantastic Four Unnecessary is exactly that. The Untold Tales of Spider-Man was pretty good, though. Perhaps it's because it reminds me of the good old days when comics cost 3¢ cents, had no ads, and came with gum. Oddly enough, something about the process of printing the book makes the tales seem somehow less "untold."

Punisher: Double Edge: Caveat sold as well as it deserved to. Maybe Double Edge: Emptor will sell a little better. However, the rest of the "Over the Edge" books are actually pretty good. Ghost Rider is as good as it ever was, Daredevil seems to have taken an interesting turn, and Warren Ellis writes a good Doctor Strange (when he's not writing everything else).

X-Men titles seem to be selling a bit less lately. People seem to be suffering from a case of overload. And speaking of overload...

With major editorial shakeups and much needed slashing, it looked like the House of Ideas might have actually had one. But after seeing the most recent catalog, I see that's not the case. Unfortunately, much like Hydra, Marvel cancels one loser title and two more show up to replace it.

After purchasing Skybox, Pannini, Fleer and Heroes World, you would think somebody at Marvel would give an intern five bucks to go somewhere and buy a clue.

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I'd like to elaborate on the comments I made in last month's column regarding changes in consumer buying habits. I see many consumers in stores and at shows spending less dollars on new comics every month and putting that money into quality back issues.

Whether it is Silver Age or Golden Age material, a lot of fans have realized the significance of a proven track record of sustained value. What does Pre-Unity Valiant sell for now? I think you get my point. Anyone sitting on a lot of Bad Girl stuff should be getting antsy right about now.

I received a lot of feedback from other retailers regarding my statements about people buying "Silver Age with a vengeance and Golden Age when they can find it." We sell a lot of Silver Age books to consumers and other comic dealers. We sell high grade material very quickly, mid grade regularly, and discount the low grade books to blow them out.

I sold 5 Amazing Spider-Man #1's in the last two months from $900 to $3,200, a VF+ Daredevil #1 for $1400, a Challengers #1 for $300, and X-Men #1-6 over a five day period two weeks ago. I call them as I see them. A lot of dealers and stores are scrambling to keep this material in stock, just to remain competitive.

Sustained value is one reason folks are buying so much of this stuff, quality entertainment is another.

There are a lot of unhappy Spider-Man fans around right now. Some of the things Marvel has done to the current storyline, like invalidating the last 15 years of continuity, has ticked off a lot of adult collectors.

It is an interesting comment on our times when you see customers who have had every Spider-Man title on the reserve list for years take them all off.

Meanwhile, these same customers are taking those dollars and filling in the holes in their Amazing Spider-Man collection, trying to fill it back to issue #1.

Amazing Spider-Man #1-150 are more in demand since these are the real Peter Parker stories.

It seems that Marvel's attempt to take control of the whole pie has resulted in a total pie shrinkage. They should have settled for the biggest slice.

WHAT'S THE FREQUENCY, KENNETH?

Instead of looking at how each company's books are selling, let's Genre-Rack this months column:

HORROR/SUSPENSE

Scary stuff is leading the pack right now. Vertigo is a big reason for this. Preacher and Goddess are setting a new standard of excellence in this area. Other DC's like Sandman, Books of Magic, and Swamp Thing are also enjoying strong followings. This is an area where the small press excels. Insidious Tales and Warmish from CD are surprise hits that popped up out of nowhere with really good horror stories. Watch for So Dark the Rose from CFD, I saw the interiors of this book in Chicago and it is wonderful, and the nifty Bernie Wrightson cover will ensure solid consumer demand. Be prepared Evil Ernie, old Creepys and EC reprints still sell quickly. Spectre is gaining new readers here every month. The entire line from Claypool deserves to be checked out, from Elvira to Soulsearchers (by Peter David), this company has something for everyone.

TV/MOVIE COMICS

The X-Files died down faster than the Ren & Stimpy or Beavis & Butthead crazes, although I expect the X-Files to settle to the same average #'s of the other two. Species from Dark Horse has sold out twice here. The movie is a hit, the comic follows. All the Star Wars books also sell out. I've got a feeling this is only the beginning of the new Star Wars Mania. Sales on Star Trek are steady.

SUPER HEROES

Gen 13, **WILDC.A.T.S** and **Spawn** are leading the way with the **X-Men** not far behind. Gaining ground are the DC 3rd revival heroes, **Flash**, **Green Lantern**, **Wonder Woman**, **Superboy**, and **Impulse**.

A lot of the Image comic covers are starting to look the same again. Last time they pumped this many first issues that nobody cared about, it started the Glut of '93. Those who don't learn from history are doomed to repeat it. Overall, this genre is really boring right now. What we need is a new, young, Stan Lee-type to shake things up a bit.

CHILDREN'S COMICS

Gladstone Duck books, **Animaniacs**, **The Flintstones**, The Marvel Disney Line (**Aladdin** especially), and any Archie title all sell very well when racked together and presented as entertainment for kids and not treated like second rate product, as I've seen some others do.

Scooby-Doo is back and sold out, now when are we going to get more old TV shows turned into comics again. I'd love to see an *I Dream of Jeannie* comic. Any other ideas, call me and tell me about 'em.

MYSTERY

Again DC controls the genre with masterpieces like **Family Man** and **La Pacifica** from Paradox Press and **Sandman Mystery Theatre**.

SCIENCE FICTION

If Harlan Ellison isn't writing it, it doesn't count as Science Fiction. I know, because that's what Harlan told me.

ROMANCE

We're getting a little thin here, and finding out why most stores don't rack comics the same way book stores rack books.

Keep in mind, comics' real value are in the entertainment in reading, and satisfaction in collecting, they bring to you. Almost anything can be worth more money in the future, the tough part is waiting the fifty years (and remembering where you put them)

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It's the middle of summer, comics are selling great. We just celebrated our 14th anniversary!! We had a huge turnout at our anniversary sale. Things have been running smoothly for us regardless of Marvel's and DC's best efforts to make it a hectic summer. As I write this, we are preparing for the San Diego Convention, so let's get right to this month's market report

ANTARCTIC PRESS

A few more titles worthy of mention. **Stainless Steel Armadillo** sold well in both of our stores. Up to 25 copies. **Dodekain** is low at 10 copies but very consistent. We are enthusiastic about **Warrior Nun Areala V2#1** and **Shotgun Mary**. We have ordered 75 copies of each and feel we may have been conservative. But I would rather sell out and rely on reorders. **F-111 Bandit** hovers at 12 copies. Mangazine sells 4 copies consistently for over a year and a half. Antarctic's Venus line is some of the best adult comics out there, replacing Eros for reliable quality. We have a request. Will Antarctic and Image do something about their titles **Knightmare**? Our computer cannot tell the different between the two.

ACCLAIM

X-O Manowar still leads the line-up. **Punx #1** sold out in both stores. **Eternal Warrior** and **Solar** have stabilized at over 20 copies apiece. (company wide). **Bloodshot** and **Shadowman** sell around 5 copies per store. **Timewalker** did sell at 10 copies per store, but the title is canceled. The three immortal brothers were the most innovative of Valiant's creations, with the most possibility of storyline. If plotted well, these characters could make a comeback. Lastly, **Magic comics** would sell better if the number of titles were reduced. Same old argument.

CPM COMICS

Honorable mention. **Gall Force** and **Gojin** are good efforts at Manga. Higher quality paper and better coloring would drastically improve sales.

DARK HORSE

Dark Horse continues to have the best manga published. **Ghost in the Shell** and **Gunsmith Cats** continue to sell with numerous reorders. **Dirty Pair: Fatal But Not Serious** just came in and sold out. **Star Wars: X-Wing Rogue Squadron** did almost as well as **Dark Empire II**. We sold 50 copies the first week and anticipate continued sales. **Harlan Ellison's Dream Corridor** and the **Mask** have found a strong niche at 35 and 25 copies respectively. We are looking forward to **Dark Horse Presents** #100('s). Also, **Aliens vs. Predator: War** has been a great read (and sells well, too) plus those Corben covers are a knockout!

DC

Wonder Woman #101 by Byrne did not disappoint. We ordered 75 and sold 100 the first week. The rest of the stack continuously dwindled. **Egypt** #1 from Vertigo sold better than expected and we had to reorder twice to keep up with demand. We are looking forward to the upcoming **Superman: At Earth's End** and **Batman: Brotherhood of the Bat**. DC Elseworlds does better than Marvel's **What If?** at our stores.

GLADSTONE

Walt Disney Giant starring Scrooge McDuck by Don Rosa is super reading with superior art. Why has Gladstone gone to newsprint? Our customers are loyal to Gladstone and will buy them, but will do so begrudgingly. Change back and raise the price if you must!

IMAGE

Team One: Stormwatch #1 is doing well at 65 copies. **Spawn: Blood Feud** #2 is selling almost as well as the regular **Spawn** title. **Ripclaw** does very well at 50 copies and **Backlash** is comfortable at 40 copies. We still have a professional problem with alternate covers. We have noticed a trend, titles that ship late will, in all likelihood, contain alternate covers. Guys, *please* solicit your gimmicks!

MARVEL

Out of all the X-Titles, **X-Man** has proven to be the most interesting. Sales are at 125 copies and steady. The **Spider-Man** Clone storyline has developed a lot of interest and **Spider-Man: Lost Years** has been a huge success! Read it. You will like it. The best **Spider-Man** story in years! **Ruins** #1 just came out, we are glad that we did not order **Marvels** numbers. **Double Edge Alpha** surprised us by selling out

40 copies. We had to reorder. I liked it despite myself. **Conan the Savage** sold as well as expected only because it is the same product as Savage **Sword of Conan**,just a #1. The Bisley cover didn't hurt either. Conversely, **Conan #1** did terrible! What was wrong with **Conan the Adventurer**? Kayanan's art was great!! **Marvel** has a propensity for new #1's at the wrong time.

TEKNO COMIX

Gene Roddenberry's Xander in Lost Universe just came out and is doing moderately well. Tekno is here to stay if they do not make the same mistake of inundating us with new titles. Stop at **I-Bots** for a while, okay guys?

TOPPS

X-Files #1 is now at $30 a piece and could go higher if the craze continues. **TV Guide** showed a little of the art from the comics. This will surely help out. We are still waiting on **Lady Rawhide #1**...

VIZ

Ranma 1/2 is still this company's leader but not by a lot. **Battle Angel Alita, Maison Ikkoku** and **Sanctuary** all sell well around 20 copies apiece. **Animerica** sells 15 and all Viz graphic novels sell repeatedly. We are constantly restocking them. *Ranma 1/2* videos are our top selling videos.

GOLDEN AGE COMICS

We just bought a small stack of Golden Age comics. A few examples are **Captain Marvel Adventures** #47 at $21, **Planet Comics** #64 at $14, and **Joe Palooka** #19 with the Freedom Train cover for $7.50. The whole collection sold by the next day. That's what happens when you price by **Overstreet Annual**.

SILVER AGE COMICS

We just bought a huge Silver Age collection that we will unveil in San Diego. We will report on that in the next issue of FAN.

RECENT BACK ISSUES

We have been on a buying jig for over three months now and have compiled a huge stack of back issues from the seventies to the present. The majority are blowing out at a quarter. They will not sell at guide value. When we have complete storylines or mini-series we bundle them up together and sell them cheap! For instance, **Secret Wars** series One all twelve issues at $4.95. Or **Sandman Mystery Theatre** #1-8 at $15.95. How about **Invisibles** 1-10 at $19.95? Package deals like these keep interest in back-issues high without assigning a false value to them. We do the same thing for our Alternative section. We package together a run of **Hate, Eightball** or **Naughty Bits** for 20% off cover and get people interested in new material. It's like selling a trade paperback. Be the store that breaks tradition in your area. Charge less than cover price for the majority of your back-issues. Charge Overstreet for the cream of your collectibles. You will move more product and have less deadwood in your store.

Considering the fact that summer really has not had any new or exciting blockbuster titles, the new comics market has been increasing for us. Heck, even back issues have shown a minor jump. To survive the changing market, order to sellout in a reasonable time, diversify your product line and for cripes sake be nice to your customers. You will make money. By the time you read this, San Diego con will be over and we will be preparing our next report which will be chock full of tidbits about it. Next year come by our booth in San Diego and say hi!! 'Til next month don't be frivolous, buy **FAN**.

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Hello, welcome to the FAN Price Guide! We work night and day to insure that the prices listed in the following pages are the most accurate and honest relection of the comic book market. Enter freely, and of your own will.

ABOUT PRICING

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of FAN advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

PRICING LOWER GRADES

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

PRICING INDICATORS

A title listed in Red means the book is in high demand as well as experiencing an increase in price. A title listed in Blue means that the book is experiencing a decrease in demand as well as in price.

GRADING COMICS

Grading comic books is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Gemstone Publishg.

POLYBAGGED COMICS

It is the official policy of FAN to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and it's entire contents may be preserved so that all components of the original product remain together.

RESTORED COMICS

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to improve to preserve them. **Note:** The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Wherever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

GRADING DEFINITIONS

The hardest part of evaluating a comic is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering all defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

THE EIGHT NOMENCLATURE GRADES

MINT (MT)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat. Primo.

NEAR MINT (NM)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat. A little less than Primo.

VERY FINE (VF)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white. Starting to bead out of that whole Primo thing.

FINE (FN)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable. Definitely less than Primo.

VERY GOOD (VG)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed. Not even in the same ballpark as Primo.

GOOD (GD)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle. An attractive kind of ugliness.

FAIR (FR)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price. Sure it can get worse than this.

POOR (PR)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability. Absolute bottom of the barrel.

Contact us online at: PriceFAN @ aol.com

ABBOTT AND COSTELLO (TV)
Feb, 1966 to Jul, 1967 (Hanna-Barbera)
Charlton Comics

	GD	FN	NM
1	7.10	*	14.00
2	3.60	*	7.00
3-10	2.40	*	4.80
11-22	2.10	*	4.20

ABSOLUTE VERTIGO
1997 - Present; all comics published by DC Comics
Vertigo '95: Premieres of upcoming titles included sgl. annual Hex, Invisibles, The Eaters & Shadowmage 0.10 0.40 1.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 252: Mar 1959-Present
Publication Period: 04/1938-06/1986
1 Reprints #1 (1988, DC-C) 0.30 0.80 2.00
207 2.00 .202-1st code approved issue 26.00 77.00 180.00
213 2.40 .224-1st Golden Gorilla story 21.00 62.00 145.00
243 .243-1st Lana Lang Supergirl 10.00 30.00 70.00
247 Origin/1st app. Brainiac (7/58) 120.00 350.00 850.00
252 Origin & 1st app. Supergirl; intro of new Metal'o 142.00 417.00 350.00
253 2nd app Supergirl 29.00 88.00 205.00
254 1st meeting Of Buzzns & Superman 27.00 81.00 190.00
255-1st Bizarro Lois Lane 19.00 56.00 130.00
256-267 2&1 -Original 1st app. Streaky the Super Cat 10.00 30.00 70.00
262, 264-266, 268-270 6.00 18.00 42.00
263-Origin Bizarro World 14.00 38.00 90.00
267-2nd origin app. (8/60) 40.00 120.00 305.00
271, 272, 277-282 .282-Last 10¢ issue 7.00 24.00 55.00
276-6th Legion app. 19.00 58.00 135.00
283-Legion Of Super-Villains app. 8.30 25.00 58.00
284-Mon-El app. 8.30 25.00 58.00
285-12th Legion app. (2/62) 8.30 25.00 58.00
286 .289-287-14th Legion app. 4.30 13.00 30.00
290(7/62)-13th Legion app; Phantom Girl app. 4.30 13.00 30.00
291, 292, 294-299 3.20 8.00 24.00
293 Origin Comet (Superhorse) 8.90 27.00 62.00
300 (5/63) 4.30 13.00 30.00
301-303, 305-308, 310-320 2.00 6.00 14.00
304-Origin/1st app. of Black Flame (9/63) 2.70 8.00 19.00
309 Legion app.; Batman & Robin c/& cameo 2.70 8.00 19.00
321-333, 335-340 1.80 5.00 11.00
334-Giant (6-20)/only 1 s.s. per pg'd, Legion 3.90 12.00 27.00
341-346, 348-355, 344-Batman x-over 1.20 3.60 8.00
347, 360 Giants (4-33 & 4-42) 1.30 3.90 9.00
361-372, 374-380, 377-Legion beg.cs 1.30 3.90 6.50
373-Giant Supergirl (5-57), Legion-c/ 2.80 7.00 17.00
381-424(-41)-Eclipso origin-r 1.10 2.20 5.50
425-Adams art; The Atom begins 1.10 3.00 11.00
426-436, 438, 439, 442-451-1st SA Supman 1.00 2.00 5.00
437, 443 (100 pg.Giants) 1.70 4.80 11.00
438-1st Geo-Force & Genesis 0.80 2.00 5.00
441 Geo-Force & Genesis cameo 0.80 2.10 5.00
442, 444-499, 484-420th anniversary issue 0.70 1.40 3.50
500-Superman life story (1.00, 68pgs) 1.00 2.00 5.00
501-551, 554-581, 531-1st app. Vixen 0.40 1.00 2.50
552, 553-Animal Man stories (2 & 3/84) 0.80 2.10 5.00
583-Alan Moore scripts 1.70 4.00 10.00
584 Byrne x-begins, New Teen Titans app. 0.40 0.80 2.00
585-589, 591 sq.bnd.cvr, Checkmate 0.30 0.60 1.50
600-(2-30, 84 pg.) 1.00 1.90 4.75
601-642 (1-50, 52 pgs.); 611-614, Catwoman 0.40 0.70 1.75
643 Mortality issues, Perez-c/a, scripts begin 0.40 0.70 1.75
644-649, 651-661, 663-666, 668-679, 660-Death of Lex Luthor 0.30 0.60 1.50
674 1st story Supergirl, 679-Last 1.00-c 0.20 0.40 1.00
650 (1-50, 52 pgs.); lobo cameo 0.30 0.60 1.50
662 Superman reveals c/b to Lois Lane 0.80 1.50 3.75
667 (1-75, 52 pgs.) 0.40 0.80 2.00
680-682 0.30 0.50 1.25
683-Doomsday cameo 0.80 2.00 5.00
684, 2nd & 3rd printings 0.30 0.50 1.25
684-Doomsday battle issue 0.80 2.10 5.00
685, lobo flames on & Friend issues, Supergirl app. 0.40 0.80 2.00
689, 2nd & 3rd printings 0.30 0.50 1.25
690-(1-49/50 Collector's Ed. w/die-cut c 0.40 0.80 2.00
691-c/a-Neverland Ed. w/new poster 0.30 0.60 1.50
692-699, "D", "XD", 1-50/Gold Gary Gardner c/sigs 0.30 0.60 1.50
700 w/Death Zone Issue 0.10 0.60 1.50

Adventure Comics #460

695-(2-52) Vonnah, Ed embossed c 0.50 1.00 2.50
700 (2 95, 68 pgs.)-Fall of Metropolis pt. 3 0.60 1.20 3.00
700-Platinum ed. 2.00 4.00 10.00
0 (10/94-12/94)-0 (11/94), 704 (1/94) 0.30 0.60 1.50
1/2 Begin 1 95 c, 2 72-734 744 Joker app. 0.40 0.80 2.00
Annual 1 ('87) Arthur Adams-a, Batman app. 1.00 2.50 6.00
Annual 2 ('88, 1.25)-Perez-c/a 0.45 0.80 2.00
Annual 3 ('91, 2.00, 68 pgs.) 0.40 0.80 2.00
Annual 4 (5/92 '93, 2.50, 68 pgs.) 0.50 1.00 2.50
Annual 6 ('94, 2.95)-Elsewhere's story 0.60 1.20 3.00

ACTION GIRL
Oct 1994- Present (2 50-2 75 B/W)
Sirius Labor
1-3-2 50! 0.50 1.00 2.50
4-(2.75) 0.60 1.10 2.75

ADAM-12 (TV)
Dec, 1973- No. 10, Feb, 1976 (Photo-covers)
Gold Key

1	3.20	8.00	30.00
2-10	1.65	4.00	20.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key

1	8.65	26.00	60.00
2, 3	3.20	8.00	30.00

ADVENTURE COMICS
No. 200: Nov, 1954- No. 503, Sept, 1981
National Periodical Publications, DC Comics

200	50.00	150.00	342.00
201-208	32.00	96.00	224.00
209-Last gen. code; origin Speedy	33.00	99.00	230.00
210-1st app. Krypto (Superdog)-c/sty (3/55)	192.00	575.00	2300.00
211-213, 215, 220-Krypto app.	26.00	77.00	160.00
214-2nd app. Krypto	43.00	129.00	300.00
221-245	21.00	64.00	150.00
247-1st app. Legion Of Super Heroes (4/58)	340.00	1020.00	3400.00
248-252, 254, 255, Green Arrow in a	16.00	49.00	114.00
253-Superboy/Robin first meet	21.00	64.00	150.00
256-Origin Green Arrow by Kirby	64.00	190.00	450.00
257-259	15.00	45.00	105.00
260-1st Silver Age origin of Aquaman (5/59)	92.00	278.00	650.00
261-266, 268, 270 .266-(11/59)- Aquaman revival (only NEW info) - not since ss .ster character	10.00	32.00	74.00
267-2nd Legion Of Super-Heroes (12/59)	90.00	270.00	635.00
269 Jerry Siegel-c/a (2/60)	22.00	66.00	155.00
271 Dragon Lady/Iron Jaw	24.00	71.00	165.00
272, 274-276, 282-284 Toth-c/a	8.30	25.00	58.00
273 Origin & Superman/Batman team retold	20.00	59.00	138.00
281, 286 .287-289, 288 Bizarro cover	8.30	25.00	58.00

287-Sin Legion app./intro/origin Starboy 17.00 51.00 120.00
290-Intro Phantom Zone 19.00 56.00 130.00
295-1st Tales of Bizarro World story in adv. 14.00 41.00 95.00
296-1st Bizarro Mxyzptlk; Bizarro c 12.00 36.00 85.00
298-8th Legion app., last 10¢ issue 11.00 33.00 77.00
299, 292, 295-298, 295-Bizarro c 5.40 16.00 38.00
299-314th Legion app.; 1st Bizarro Luthor 10.40 31.00 73.00
296-1st Bizarro M. Monroe, Pres. Kennedy 10.40 31.00 73.00
299-1st Gold Kryptonite (8/62) 6.90 21.00 48.00
300-Legion series begins (3/62) 50.00 140.00 315.00
301-Origin Bouncing Boy 13.00 40.00 93.00
302-305 .303-1st app. Matter Eater Lad 8.90 27.00 62.00
306-310 1st Legion of Substitute Heroes 6.60 20.00 46.00
311-320 316-Origins & powers of Legion 4.70 14.00 33.00
321-Intro Time Trapper 4.30 13.00 30.00
322-330 .327-intro Lone Wolf & Legion 3.40 10.30 24.00
331-340 340-Intro Computo in Legion 3.00 7.50 18.00
341-1st Karate Girl becomes Dan Dunnsel 2.30 5.80 14.00
342-345, 347, 350, 351 1.80 4.40 10.50
346, 348, 349, 346-Intro Karate Kid 1.80 4.60 11.00
352, 354-360 1.40 3.50 8.50
353-Death of Ferro Lad in Legion 3.00 6.00 15.00
361-364, 366, 368-370 1.40 2.80 7.00
365, 367, 371, 372, 373-Intro Chemical King 1.60 3.20 8.00
373, 374, 376-380 .380-Last Legion in Adv. 1.40 2.80 7.00
375-Intro Quantum Queen & Wonderstress 1.50 3.90 7.50
381-Supergirl begins (1st full length story, 6/69) 1.20 2.40 6.00
382-389, 391-400 0.60 1.10 2.75
390, 403-(80 pg. giants G-69 & G-81) 2.00 4.00 10.00
401, 402, 404-419 .405, 410-c/a Lex Luthor 0.70 1.30 3.25
420-Giant (1-69) 1.00 2.00 5.00
411, 413, 418, 419 .411-415, 417-420 (52 pgs.) 0.30 0.60 1.50
412-r/Green/Tot Animal Man/1st Ade. #180 1.00 2.00 5.00
414-r/2nd Animal Man/Str. Adv. #184 0.70 1.30 3.25
415, 420-Animal Man-r/Str. Adv. #181, 195 0.70 1.30 3.25
416-Giant DC-100 Pg. Super Spect. #10, G.A.-r 0.50 1.00 2.50
417-Vigilante, Frazetta Shining Knight-r 0.30 0.60 1.50
421-424 .424-Last Supergirl in Adv. 0.30 0.50 1.25
425-Joker c/story (Revenge for adventure) 0.40 0.80 2.00
426-427, 432-438, 432-440- Spectre stories 0.40 0.80 2.00
428-1st app. Black Orchid (6-7/73) 1.60 3.00 8.00
429,430-Black Orchid-c/stories 0.80 1.60 4.00
431-Spectre stories 1.00 2.00 5.00
458, 460-New Gods/Darkseid story concludes from New Gods #19 (9459 a quired 9-10/76) w/c missing a month 1.00 2.00 5.00
461, 462 (68 pgs.)- Death of Earth II Batman 1.00 2.00 5.00
463-466 (1.00, 68 pgs.) 0.50 0.60 1.50
467-Starman by Ditko/Plastic Man begins 0.60 1.20 3.00
468-490-Last comic-size iss. 0.30 0.50 1.25
491-499, 491-100 pg. digests begin 0.30 0.50 1.25
500-All Legion reprints 0.40 0.80 2.00
501-503, Golden Age reprints 0.30 0.60 1.50

ADVENTURES INTO THE UNKNOWN
No. 51, Jan, 1954-No. 174, Aug, 1967
American Comics Group

51(3-D effect-c/story)-Only white-c	22.00	65.00	152.00
52-58 (3-D effect-c/stories)-Black-c	20.00	59.00	138.00
59-3-D effect story	14.00	42.00	98.00
60-Woodeeque-a by Landau	8.00	24.00	56.00
61-Last pre-code issue (1-2/55)	7.70	23.00	54.00
62-70	5.00	15.00	35.00
71-90	3.60	11.00	25.00
91,96(#95 on inside),107,116-All contain Wolfman/a	4.90	15.00	34.00
92-95,97-99,101-106,108-115,117-127	3.40	10.30	24.00
128	3.70	11.10	26.00
129-Williamson/Kemkel/Torres-c, Last 10¢	3.40	10.30	24.00
130-150	2.90	8.60	20.00
151-153-1953-Magic Agent app.	2.60	7.70	17.00
154-Heinrichs begins (origin), ends #170	3.10	9.00	22.00
155-167, 169-174-1957-Magic Agent app.	2.10	6.40	15.00
168-Ditko-a(p)	2.90	8.60	20.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications

32-40-32-1st code approved issue	8.90	27.00	62.00
41-50	7.40	22.00	52.00
51-70	5.00	15.00	35.00
71-93, 95-100(95-1st monster issue (11/65))	2.60	7.70	18.00
94-Origin Phantom Zone	2.90	8.60	20.00

08-09-Monette-c/Sotelo-a/Ryp II; Adams-c/a	4.50	13.00	30.00

ADVENTURES OF CYCLOPS AND PHOENIX
Mar. 1982-No. 4, Aug. 1994 (2.95, color, mini-series)
Marvel Comics
Characters from X-Men

2-4	0.60	1.20	3.00

ADVENTURES OF JERRY LEWIS, THE (Also of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
Oct. 1957-No. 1957, No. 124, May-June, 1971
National Periodical Publications

1-Kirby-a	4.00	15.00	34.00
2-10: 2-Photo-c	3.00	11.00	25.00
11-20: 11-Kirby-a. 19-Bob Hope app	2.30	9.00	16.00
21-30: Superman cameo	2.00	8.00	20.00
31-50: Batman/Robin cameo. Joker-c/story	4.00	17.00	26.00
101-103, 104-Neal Adams-c/a	3.00	11.00	24.00
102-Beatles app., M. Adams-c/a	4.00	17.00	28.00
105-Superman x-over	2.60	8.00	18.00
106-113, 113-116	2.00	7.00	16.00
112-Flash x-over	2.60	7.70	18.00
117-Wonder Woman x-over	1.80	4.60	11.00
118-124	1.00	2.00	5.00

ADVENTURES OF SUPERMAN (Formerly Superman No. 1-397. Present DC Comics

424	0.40	0.80	2.00
425-449: 449-Invasion	0.40	0.75	1.75
450-462	0.30	0.60	1.50
463-Superman/Flash race	0.30	1.00	4.00
464-Lobo cuggs pre-dates Lobo #1	0.60	1.60	4.00
465-519, 481-491, 491-Last 52, 20-c	0.30	0.40	1.00
480-17, 25, 52 pgs.)	0.40	0.70	1.75
493-499	0.30	0.50	1.25
496-Doomsday cameo	0.80	2.10	5.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	0.60	2.10	5.00
498, 499-Funeral for a Friend, 5-part plot app	0.60	1.20	3.00
498, 2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-2.50, 68 pgs.)-Reg. Ed. w/different c	0.50	1.00	2.50
1 Million Edition	2.00	5.00	10.00
501-(1.95)-Collector's Ed. w/die-cut c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff. c	0.30	0.60	1.50
502-51: 502-Sapient-c/story. 508-Challengers of the Unknown app			
516-Superman-c/story 517-19/94-Time Hour	0.30	0.60	1.50
505-(2.50)-Holo-graphic fold-c ed.	0.50	1.00	2.50
0,510,520-(1-10/94), 518-(11/94)	0.30	0.60	1.50
524-526: 524-begin 1.95-c	0.40	0.80	2.00
527-Return of Aleha-Centurion from Zero Hour	0.40	0.80	2.00
Annual 1 ('87)-Starlin-c & scripts	0.35	0.60	1.40
Annuals 2 ('90)-Lobo app.	0.40	0.80	2.00
Annuals 3, 93, 2,000-Armageddon 2001	0.40	0.80	2.00
Annuals 4 ('92, 2,500-Kay Gardner/Lobo-c/story	0.30	1.00	2.50
Annuals 5-'93, 2,500-Bloodlines Earthplague	0.50	1.00	2.50
Annuals 6-'94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

Action A-26

Annual 7 ('95, 3.95)-Year One story	0.80	1.60	4.00

ADVENTURES OF THE FLY (The Fly #1, 6-Fly Man #32-39)
Aug. 1959-No. 30, Oct. 1964, No. 31, May, 1965
Archie Publications/Radio Comics

1-Shield app.; origin/1st The Fly; S&K c/a	60.00	170.00	385.00
2-Williamson, S&K	32.00	96.00	225.00
3-Origin retold	26.00	77.00	160.00
4-S&K c/Powell-a. Shield x-over	13.00	39.00	90.00
5-10: 7-1st S.A. app. Black Hood, 8-1st S.A. app. Shield/Lancelot	9.00	26.00	60.00
11-13, 15-20: 20-Origin Flygirl retold	5.00	15.00	35.00
14-Intro & origin Flygirl	7.40	21.00	50.00
21-30: 30-1st S.A. app. Comet	3.40	10.20	24.00
31-Black Hood, Shield, Comet app.	4.00	12.00	28.00

ADVENTURES OF THE JAGUAR, THE
Sept. 1961-No. 15, Nov. 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	18.00	54.00	125.00
2, 3-Last 10¢ issue	8.00	27.00	62.00
4-6: Catigit app.	6.30	19.00	44.00
7-10	4.30	13.00	30.00
11-15: 13, 14-Catgirl, Black Hood app.	3.40	10.30	24.00

AGENT THREE-ZERO
Sept. 1993 (3.95, color, 52 pgs.)
Gallery Comics, Inc.
1-Polybagged w/card & mini-poster; Platt-c/a (1st work)

	1.60	3.20	8.00

AGENT THREE-ZERO: THE BLUE SULTANS QUEST/ BLUE SULTAN-GALAXO FACT FILES
1994 (2.95, color w/text-no comics, limited series 4)
Galaxo Novels

1-(2,950-Flip book w/Sultan	0.60	1.20	3.00
1-(3.95)-Polybagged w/trading card, flip book w/Blue Sultan	0.80	1.60	4.00
1-(5.95)-Platinum-embossed edition, flip book w/Blue Sultan	1.00	2.50	6.00

AGENTS OF LAW
May, 1995-Present (2.50, color)
Dark Horse Comics

1-5: 5-Predator app.	0.50	1.00	2.50

AGE OF APOCALYPSE: THE CROSSOVER
Apr. 1995-Present (2.50, color)
Marvel Comics

1-Wraparound-c	0.60	1.20	3.00

AKIRA
Sept. 1988-No. 33, 1992 (3.50, color, deLuxe)
Epic Comics

1	2.30	9.40	22.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.30	3.60	9.00
3-5	1.20	2.90	7.00
6-15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept.-Dec. 1967, No. 2, May, 1982
Gold Key

1-Reprints from Magnus #1, 3, 4, 6-10, all by Russ Manning	2.30	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (DARK HORSE)
ALIENS (Also see Dark Horse Presents #24)
July 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
1-1st appearance Aliens in comics

1-Second printing	3.60	11.00	25.00
1-Third - Sixth printings	1.20	2.90	7.00
2	0.40	0.80	2.00
2-Second printing	0.60	1.20	3.00
2-Third printing	0.40	0.80	2.00
3	1.40	4.30	10.00
4	1.20	2.90	7.00
5,6	0.80	2.10	5.00
3-6: 2nd printings	0.40	0.80	2.00

Aliens Movie Comic 1 (2/89, 4x6")-Included in Aliens Portfolio

2	1.30	3.00	8.00

Aliens Platinum Edition (See Dark Horse Presents...)

	1.70	4.00	10.00

Aliens (1989 No. 4, 1990 (2.25, color, mini-series)

1-3	1.40	4.00	10.00
4-Last 1990 issue	0.50	0.90	2.25
2nd printings (50, 2.25)	0.50	1.00	2.50
2, 4	1.00	2.50	6.00

Aliens (1989 No. 4, 1990 (2.50, color, limited series 4)

1-4	0.50	1.00	2.50

Aliens (1990 No. 4, 1991 (2.50, color, limited series

1-Sam Kieth c/a(p) in all	1.00	2.50	6.00
1 2nd print	0.50	1.00	2.50
2	1.00	2.50	6.00
3, 4	1.00	2.50	6.00

Aliens (1990 No. 4, 1991 (2.50, color, limited series

1-4: Wraparound c; Quill out portion	0.50	1.00	2.50

0–3	0.50	1.00	2.50

ALIEN
June, 1992–lic 3, Aug 1992 (2.50, color, mini series)
1-3-Sugaham painted c 0.50 1.00 2.50

ALIEN WORLDS
Dec, 1982–No 9, Jan, 1985
Pacific Comics/Eclipse
1 0.20 0.60 1.50
2-9: 2-4: Dave Stevens c/a 0.20 0.40 1.00
3-D No. 1-Art Adams' 1st pubs art 0.60 1.20 3.00

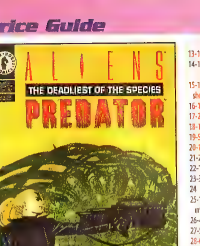
ALL AMERICAN MEN OF WAR
No. 127, Aug-Sept, 1952–No. 117, Sept-Oct, 1966
Nov-one Periodical Pub: cations
127 (1952) 80.00 359.00 990.00
128 (1952) 57.00 170.00 400.00
2 (12–1/53-53) - 5 48.00 144.00 335.00
6–10 33.00 99.00 260.00
11–18: Last pre-code issue 28.00 84.00 195.00
19–28 20.00 60.00 140.00
29, 30, 32–Wood-a 21.00 64.00 150.00
31, 33–40 17.00 51.00 120.00
41–50 13.00 41.00 95.00
51–66 9.20 27.00 65.00
67–1st app Gunner & Sarge 19.00 57.00 132.00
68–70 9.00 26.00 60.00
71–80 6.40 19.00 45.00
81, 83–88: All Last 10¢ issue 5.40 16.00 38.00
82–Johnny Cloud begins 7.40 22.00 52.00
89–100: 4.00 11.00 26.00
101–117: Johnny Cloud app. 111, 115 & 117 2.60 7.70 18.00

ALLIANCE, THE
Aug 1995–Present (2.50, color)
Image Comics
1 0.50 1.00 2.50

ALL-STAR SQUADRON
Sept, 1981–No. 67, Mar, 1987
DC Comics
1–46, 48–47 0.20 0.40 1.00
47–McFarlane-a (1st full story) 0.80 1.60 4.00
Annual 1–3 (11/82–1/84) 0.20 0.40 1.00

ALL-STAR WESTERN (Title of Western Tales #12 on)
Aug-Sept, 1970–No. 11, Apr-May, 1972
National Periodical Pu blications
1 1.80 5.00 11.00
2–6: Dude-by Meaney begins 0.80 1.60 4.00
3-8: 3-Origin El Diablo 0.80 1.60 4.00
9-Yozette-c (3 pgs.) 1.10 2.20 5.50
10–11: 10-Jonah Hex 1st app. (12/71) 10.00 30.00 70.00
11-2nd app. Jonah Hex 5.00 15.00 35.00

ALPHA FLIGHT (See X-Men #120, 121)
Aug, 1983–No. 130, Mar 1994 (#52 on are direct sale)
Marvel Comics Group
1-152 pgs.); Byrne-a begins; Wolverine cameo 0.50 1.00 2.50
2-12: 12-Double size 0.40 0.70 1.75
13-Wolverine app. 0.70 1.70 4.00
14–16: 16-Wolverine cameo 0.30 0.50 1.25
17-X-Men-a over; Wolverine cameo 0.40 0.80 2.00
18–20: Last Byrne issues 0.30 0.50 1.25
29-32, 33–49, 39-Portacio-c/begins 0.20 0.40 1.00
33, 34-Wolverine app. 34-Origin retold 0.70 1.70 4.00
50-Double size 0.30 0.50 1.25
51–54: Lim Lee's 1st work at Marvel 0.30 0.50 1.25
52, 53: Wolverine, 53-Lee/Portacio-a 0.60 1.20 3.00
54, 63, 64–Jim Lee art 0.20 0.40 1.00
55–62: Jim Lee art/p 0.50 1.00 2.50
65–76, 76-82, 74-Wolverine, Spider-Man 0.30 0.50 1.25
75-(1.95, 92 pgs.) 0.40 0.80 2.00
87-90: Wolverine app.; Jim Lee-c 0.60 1.20 3.00
91–99, 101–105, 107–119, 121–129 0.30 0.60 1.50
100-(2.00, 52 pgs.) Avengers app. 0.40 0.70 1.75
106: Mortitor revelation issue 0.60 1.10 2.75
106–2nd printing 0.30 0.50 1.25
120-(2.25)-Polybagged w/poster 0.40 0.70 1.75
130-(3.25, 52 pgs.) 0.50 0.90 2.25
Annual 1 (8/86, 1.25) 0.30 0.50 1.25
Annual 2-(12/87, 1.25) 0.20 0.40 1.00



Special V2#1 (6/93, 2.50)-Wolverine-c/story	0.50	1.00	2.50

AMAZING ADULT FANTASY (Amazing Adventures No. 1 &; Amazing Fantasy No. 15)
No. 7 Dec, 1961–No. 14, July, 1962
Marvel Comics Group (MM)
1-Origin Dr. Droom 1st Marvel Super Hero(Before & After #1 as all) 37.00 134.00 445.00
8 Last 10¢ issue 30.00 110.00 365.00
9 13 27.00 100.00 325.00
14 Prof X prototype 30.00 110.00 365.00

AMAZING ADVENTURES (Amazing Adult Fantasy #7 on)
June, 1961–No. 6, Nov, 1961
Marvel Comics Group (AMG)
1-Origin Dr. Droom 1st Marvel Super Hero(Before & After #1 as all) 107.00 320.00 960.00
Kirby monster c 1 & 2 44.00 133.00 400.00
3-6-6 Last Dr. Droom 40.00 120.00 360.00

AMAZING ADVENTURES
Aug, 1970–No. 39, Nov 1976
Marvel Comics Group
1-Inhumans-By Kirby in 1-4, ends #10 & Black Widow cameo #8 0.40 0.80 2.00
double feature begins 1.40 2.70 6.00
2–4 1.60 3.20 8.00
5-8: 8-Adams-a 1.20 4.00 10.00
9, 10-9, 10-Magneto app. 1.10 2.20 5.50
11-New Beast begins (1st app.), ends #17 2.50 6.00 15.00
12, 17-13-Brotherhood of Evil Mutants app. 1.00 3.00 6.00
18-1st app. Killraven, M. Adams-a 1.40 4.00 10.00
19-39 0.60 1.20 3.00

AMAZING FANTASY (Formerly Amazing Adult Fantasy)
No. 15, Aug, 1962 (Sept, 1962 in end cse)
Marvel Comics Group (AW)
15-Origin & 1st app. Spider-Man by Ditko (1 pg.), 1st app. Aunt May & Uncle Ben; Kirby/Ditko-a (5 pgs.) 1530.00 4600.00 12000.00

AMAZING SPIDER-MAN, THE (See Gwnd-Size Spider-Man)
March 1963–Present
Marvel Comics Group
1-(1 pg. over #15)-Origin & 1st app. Doctor Octopus; 1st Fantastic Four x-over (bw; with F.F. #12 as 1st Marvel x-over) 1070.00 3200.00 10000.00
1 Riordan Records Reprint 12.00 36.00 85.00
(with Golden Records (1966)) 36.00 107.00 250.00
2 1st app. The Vulture 245.00 735.00 2450.00
3 1st app. Doc Octopus 167.00 500.00 1500.00
4 Origin & 1st app. The Sandman 136.00 407.00 1220.00
5-Dr. Doom app. 150.00 450.00 1200.00
6- 1st app. Lizard 110.00 340.00 930.00
7, 8, 10: 8-Early FF backup story 95.00 285.00 665.00
9 Origin & 1st app. Electro 106.00 317.00 740.00
11, 12: 12-Doc Octopus unmasks Spidy-c/story

	57.00	171.00	400.00
13-1st app. Mysterio	60.00	204.00	475.00
14-1st app. the Green Goblin (Norman Osborn); Hale x-over	139.00	413.00	1240.00
15-1st app. Xrayes The Hunter; 1st mention of Mary Jane Watson (not seen)	54.00	163.00	380.00
16-1st Daredevil x-over (yellow costume)	41.00	122.00	285.00
17-2nd app. Green Goblin (c/story)	65.00	195.00	455.00
18-1st app. Red Lords (later Hobgoblin)	41.00	124.00	290.00
19-Sandman app.	51.00	107.00	235.00
20-1st app. & origin The Scorpion	41.00	122.00	285.00
21-2nd app. The Beetle (see Stc. Tales#123)	26.00	77.00	180.00
22-1st app. Princess Python	23.00	69.00	160.00
23-1st app. Green Goblin (c/story)	39.00	117.00	272.00
24	22.00	66.00	155.00
25-1st app. Mary Jane Watson (cameo) (Face not shown, but introduced as Mary Jane)	27.00	81.00	190.00
26-4th app. Green Goblin; 1st Crime Master	29.00	88.00	205.00
27-5th app. Green Goblin	27.00	81.00	190.00
28-Origin/1st app. Molten Man	41.00	122.00	285.00
29, 30	19.00	56.00	130.00
31-3d 31-Issue Harry Osborn (later becomes 2nd Gr. Goblin), Gwen Stacy, & Pref. Warren, 38 - Last Ditko issue, 2nd app. Mary Jane Watson (cameo, face not shown /1966)	17.00	51.00	120.00
39-Green Goblin c/story; 4t revealed	34.00	71.00	165.00
40-Origin Green Goblin (1st time told)	36.00	107.00	250.00
41-1st app. Kingpin	17.00	50.00	120.00
42-3d app. Mary Jane Watson (cameo, last 2 panels) (1st name heard is shown) (11/66)	16.00	47.00	110.00
43-49	11.00	32.00	75.00
50-Intro Kingpin (7/67)	45.00	135.00	315.00
51-2nd app. of Kingpin	16.00	49.00	115.00
52-60: 56-Intro Gun, Gwen Stacy	9.00	26.00	60.00
61-74, 69, 70-Kingpin app. 69 Kingpin-c, 74-Last 12¢ issue	6.40	19.00	45.00
75-89, 91-93, 95, 99, 84, 85-Kingpin-c/stories	5.30	16.00	37.00
90-Death of Capt. Stacy	6.00	18.00	42.00
94-Origin retold	8.30	25.00	58.00
96-98: Drug books not approved by CCA, Green Goblin story/ire	97, 98-Green Goblin-c	11.00	32.00	75.00
100-Anniversary issue (8/71)	22.00	66.00	155.00
101-1st app. Marbkin, last 15¢ issue (10/71)	23.00	69.00	160.00
101-2nd printing (9/92, silver ink)	0.50	1.00	2.50
102-Origin/2nd app. Marbkin (25¢, 52 pgs.)	16.00	47.00	110.00
103-118: 103-Dr. Strange-c/story (6/72)	3.00	9.00	21.00
119, 120-Spider-Man vs. Hulk	4.90	15.00	34.00
121-Green Goblin kills Gwen Stacy	14.00	43.00	100.00
122-Death of Green Goblin	12.00	36.00	120.00
123-128: 123-Cage app. 124-1st app. Man-Wo-F(973), anger #125	3.10	9.40	22.00
129-1st app. Jackal & The Punisher (2/74)	31.00	110.00	275.00
130-133, 138-143, 150-161: 133-Last 20¢ iss. 134-Punisher cameo app. (7/74)	3.10	9.40	22.00
135-2nd full Punisher app. (8/74)	9.00	28.00	65.00
136-Re-intro Green Goblin (Harry Osborn)	5.70	17.00	40.00
137-Green Goblin c/story (Harry Osborn)	5.70	17.00	40.00
162, 163-Green Goblin cameo	3.40	10.00	24.00
164-Full app. of Gwen Stacy Clone	2.60	8.00	18.00
165, 166-Gwen Stacy clone storyline continues	2.60	8.00	18.00
167-Spider-Man learns Gwen Stacy is clone	2.60	8.00	18.00
168-Jackal revealed	3.60	11.00	25.00
169-Spiden-Man clone-s beg no, origin of Jackal	10.70	32.10	75.00
150-Spider-Man decides he is not the clone	7.10	21.40	50.00
151-Spider-Man disposes of clone body	4.30	13.00	30.00
161-Punisher cameo; Nightcrawler app.	1.70	5.00	12.00
162-Punisher, Nightcrawler app.	2.70	8.10	19.00
163-173, 101-190: 169-Clone story recapped. 181-Origin retold	1.30	3.80	
174, 175-Punisher app.	2.60	7.70	18.00
176-180 Green Goblin app.	2.40	7.00	17.00
181-183, 195-199, 200, 203-208, 210-219	1.30	3.80	9.00
194-1st app. Black Cat	2.10	6.00	15.00
200-Giant-size(pin issue (1/80)	4.30	13.00	30.00
201, 202-Punisher app.	3.10	9.40	22.00
209-Origin & 1st app. Galaxus (10/80)	1.70	4.20	10.00
220-237: 225-Foolin' Ier-c/story (2/82)	1.30	3.80	8.00
238-1st app. Hobgoblin (Ned Leeds) (3/83); (w/Tattoo card intact)	11.00	34.00	80.00
238-Without Tattoos	3.60	11.00	25.00
238-1st Hobgoblin/Spidey battle (2nd app.)	6.00	18.00	42.00
240-243, 246-248, 241-Origin Vulture	1.30	3.00	8.00
244-Hobgoblin cameo (2nd app.)	1.80	5.00	11.00

...ody Donovan w/Rogahn&Simpson battles Spider-Man (10/03). 2.30 6.90 16.00
...mmortal X-cames (4th app.) 2.30 6.90 16.00
...Rogahn w/Spidey battle storyline 2.00 6.00 14.00
...ider app. back cover/art for Spidey (5/04) 5.00 15.00 35.00
...app. The Rose 1.50 3.80 9.00
...ark Of Lantern app. 1.20 2.90 7.00
...#1-240, 246-273, 277-286, 282, 283 279 ...ack Of Lantern-c/story
...ol. X Factor-c/over 1.00 2.50 5.00
...ol. III app. Puma 1.10 2.70 5.50
...#1-6 w/Rogahn/Puma; +Rogahn/Bin cameo 1.80 5.00 11.00
...#1-6 w/Rogahn app. Inmortal 1.90 6.00 13.00
...#1-6 w/Rogahn/Cable app., origin M. J. Watson 3.10 9.40 22.00
...#1 w/Rogahn/Fin story 5.00 11.00
...#1 w/Rogahn/Fin-c/story 1.90 6.00 15.00
...#2 w/Spider-Man unmasked 1.50 4.00 9.00
...#1-3 app. Silver Sable (6/05) 1.60 5.00 11.00
...#1-3 w/Rogahn/Lightning 0.60 1.80 3.00
...#1-4 w/Rogahn (Secret Wars II Wedgeance) app.(3/05) 1.00 2.50 5.00
...#1-5, 7-9, 11-13 Hong Kong w/Rogahn/Bin-c 2.50 6.00 14.00
...#1-6 w/Rogahn/Fin story 2.00 5.00 12.00
...#1 w/Rogahn battles Jack O'Lantern 1.90 6.00 13.00
...#1-4 w/Rogahn cameo app., Gang War begins, ends #288, +Rogahn/Bin-c/story 1.70 4.00 10.00
...#1-5 w/Harlequin app., new w/ Rogahn, in app. 2.10 6.00 15.00
...#6 w/Rogahn/Cable app. (no war) 1.00 2.50 6.00
...#7 w/Rogahn app. (minor) 1.00 2.50 6.00
...#8 w/Rogahn/Cable app. 1.50 3.80 9.00
...#1-3, 5-7 app. Death of Wolf Leader (Tot. Rogahn) 4, Maximilian Black 2, Lantern becomes new +Rogahn/Bin 1.40 10.00 24.00
...#1-4 w/Rogahn/Fin-c/a; beg vs. Gi(3#1, 1st app. Starwolf) Eddie Brock + Spencer Venom (not in costume) 5.70 17.00 40.00
...#1 app. (cameo) Venom in costume 3.60 11.00 25.00
...#1-3 app. Last Black costume, 1st full Venom story 10.00 30.00 70.00
...#2 2.30 6.90 16.00
...#3 1.80 4.60 11.00
...#4 w/Rogahn battles Green Goblin 2.30 9.00 21.00
...#5 3.70 Venom app. 3.00 8.00 20.00
...#6 3.30 3.80 319-Biweekly begins 1.30 3.30 8.00
...#24 Spiderwoman app., McFarlane-c (no art) 1.90 5.60 13.00
...#1-3 w/Rogahn/Mr. Negative 0.80 1.60 4.00
...#1-3 w/Rogahn app. Iron Fist/Iron-c 1.80 4.60 11.00
...#2-33 Punisher app. 0.80 1.60 4.00
...#2-3, 5-9 Venom-c/story 1.70 4.20 10.00
...#3-5, 7-9, 318-343 0.60 1.20 3.00
...#4 w/Rogahn app. 0.80 1.60 4.00
...#4 app. Clinton Kincaid (Carnage) 1.70 4.00 10.00
...#5-10 Lethal Genes/Kassidy 1.70 5.00 12.00
...#6, 317 Venom app. 1.70 4.00 10.00
...#8, 349, 353 339-359 (1.25-c) 0.50 1.00 2.50
...#9, 1-50 52 pgs.)-Origin retold 0.60 1.20 3.00
...#60-Carnage cameo 1.40 3.50 8.50
...#61 w/Iron Cowgirl 0.80 2.00 5.00
...#61 2nd printing, silver-c 0.40 0.80 2.00
...#62, 64-Carnage & Venom-c/story 1.50 4.00 9.00

All-Star Squadron #56

362-2nd printing 0.30 0.60 1.50
364, 366-374, 376-387: 373-Venom back-up; 374-Venom-c/story 0.40 0.70 1.75
376-Cardiac app. 378-Maximum Carnage, part 3. 381, 382-Hulk app. 0.40 0.70 1.75
383-The Jury app. 384-Venom/Carnage app. 0.40 0.70 1.75
365-(3.95)-Silver hologram on c,pull-out poster; 1st app. S-Man 2099 1.00 2.50 6.00
365-2nd printing; gold hologram on c 0.80 1.60 4.00
375-(3.95)-Hola-grafs-c/s, Venom-c/story 1.00 2.40 5.75
388-(2.25, 68 pgs.)-Newsstand Ed.-Gold, 2 back-up stories: Venom, Cardiac & Chance 0.50 0.90 2.25
388-(2.95)-Collectors Edition w/foil-c 0.60 1.20 3.00
389-396, 398-399, 401-405: 389-Begin 1.50-c, Green Goblin app., board-c & card sheet. 396-Power & Responsibility Pt. 2. 396-Daredevil-c & app. 403-Carnage app. 0.30 0.60 1.50
390-(2.95) Collectors Ed-clear, polybagged w/16 pg. insert & an ination print 0.60 1.20 3.00
394-(2.95, 48 pgs.)-Deluxe edition; flip book w/Birth of a Spider-Man Pt. 2 Silver foil both-c 1.00 2.00 5.00
397-(2.25-c)-Flip book w/Ultimate Spider-Man 0.50 0.90 2.25
400-(2.95)-Death of Aunt May 1.00 2.00 5.00
400-(3.95)-Death of Aunt May-Double -c embossed 1.20 2.40 6.00
400-Collector's Ed.-White-c 4.00 8.00 20.00
Annual 1-('64)-1st Sinister Six; new 41 pg.sty 47.80 143.00 430.00
Annual 2-('65)-New Doctor Strange-c/story (early) 20.00 60.00 200.00
Special 1-('11/66)-Avengers vs Hulk-c over 9.30 28.00 65.00
Special 1-('11/67)-Spidey battles Human Torch (new 41 pg story) 9.30 28.00 65.00
Special 6-('17/68)-Peter Parker's parents, New 40 pg. Red Skull story 10.00 30.00 70.00
Special 6-('11/69)-(41 pg.)-Sinister Six story from Annual #1 4.20 10.00 25.00
Special 7-('12/70)-all reprints 4.20 10.00 25.00
Special 8-('12/71)-All reprints 4.20 10.00 25.00
King Size 9-('1973)-1Spec. Spider-Man magazine (Green Goblin c/story, 40 pg re-edited from orig. 56 pgs) 4.20 10.00 25.00
Annual 10-('12/76)-'76's All-new-a 1.30 3.80 8.00
Annual 13-('79)-John Byrne-a 1.30 3.30 8.00
Annual 14-('80)-Miller-c/a 1.50 3.80 9.00
Annual 15-('81)-Perishler app., Miller-c/a 2.90 8.60 20.00
Annual 16-20 ('1982-86) 1.20 2.90 7.00
Annual 21-('87)-Wedding issue, direct sale 1.50 3.80 9.00
Annual 21-('87)-Wedding issue, newsstand 1.50 3.80 9.00
Annual 22-('88)-Evolutionary War 1.30 3.30 8.00
Annual 23-('89)-Atlantis Attacks, Lifefold-p 1.20 2.90 7.00
Annual 24-('90, 2.00) 0.80 1.60 4.00
Annual 25-('91, 2.00)-1st solo Venom story 2.00 5.00 12.00
Annual 26-('92, 2.25)-New Warriors story; Venom solo story, card in Spect. S-M Annual #12 1.20 2.90 7.00
Annual 27-('93, 2.95)-Polybagged w/card; 1st app. Ansen 0.60 1.20 3.00
Annual 28-('94, 2.95, 68 pgs.)-New Carnage-c/story 0.60 1.20 3.00
...Stalking on Thin Ice 2-('90, 1.25, Canadian) 1.00 2.00 5.00
...Stalking on Thin Ice 3-('91, 1.50, Amer.) 0.40 0.80 2.00
...Double Trouble 2-('90, 1.25, Canadian) 0.60 1.20 3.00
...Double Trouble 2-('91, 1.50, American) 0.40 0.80 2.00
...Hit and Run 3-('90, 1.25, Canadian)-Ghost Rider-c/story 0.60 1.20 3.00
...Hit and Run 3-(2/93, 1.50, American) 0.40 0.80 2.00
...Carnage (6/93, 6.95) r/ASH #344,345,359-363 1.20 2.90 7.00
...Chaos on Calgary 4-('93, 1.50, American) 0.40 0.80 2.00
Deathlok 5-('93, 1.50, Canadian)-Green Goblin-c/story; features Montreal Expos 0.30 0.60 1.50
...'Sou'l of the Hunter nn (8/93, 5.95) 1.00 2.50 6.00
Giveaways: See Overstreet Price Guide for listings

AMAZING SPIDER-MAN SUPER SPECIAL
Apx. 1995-Present. (3.95, color, limited series)
Marvel Comics
1-Flip book 0.70 1.70 4.00

AMAZING X-MEN
Mar 1995 - Present (1.95, color, limited series)
Marvel Comics
1-Age of Apocalypse 0.70 1.70 4.00
2-4 0.50 1.00 2.50

AMERICIAN, THE
July, 1987-Nov.8, 1989 (1.75, B&W)
Dark Horse Comics
1-(1.50) 0.60 1.20 3.00

2 0.40 0.80 2.00
3–5 0.40 0.80 2.00
6–8 0.40 0.70 1.75
American Co-lection (B&W, 5.95) 0.50 2.50 6.00
Special 1 ('90, 2.25) 0.50 0.90 2.25

AMERICAN FREAK: A TALE OF THE UN-MEN
Feb. 1994-No. 5, June 1994 (1.95, color, limited series)
DC Comic cs
1–5 0.40 0.80 2.00

AMERICAN: LOST IN AMERICA, THE
July, 1992 (No. 0, Oct. 1992 (2.50, color, mini-series)
Dark Horse Comics
1-0-1 Ourman-painted c-2 Joe Phillips painted c-3 Murphy-c 0.50 1.00 2.50

AMERICAN SPLENDOR SPECIAL: A STEP OUT OF THE NEST
Aug. 1994 (2.95, B&W one-shot)
Dark Horse Comi cs
1-H. Pelar-story 0.60 1.20 3.00

AMERICA'S BEST TV COMICS
1967 (Giant Size 68 pgs., 25¢, one-shot)
American Broadcasting Company
1-Fantastic Four, Casper, Amazing Spider-Man 7.10 21.00 50.00

ANGELA
Dec. 1994 - Present (2.95, color)
Image Comics
1-Golden app. 0.90 3.00 6.00
2-3 -A. Gorman/L. G. Capullo-a 1.00 2.00 5.00
Special Edition 5.00 10.00 25.00

ANGEL AND THE APE (discovers Meet Angel) (See Showcase #77)
Nov.-Dec., 1968-No. 6, Sept.-Oct., 1969
Not anal Premium cat Pictorial cans
1 3.00 9.00 21.00
2–6 1.90 6.00 13.00

ANIMA
Mar 1994-Present (1.75, 1-93, color)
DC Comics
1–6 0.40 0.70 1.75
7 (9/94)-Beg. v. 1, 95-c; Zero Hour 0.40 0.80 2.00
8, 9, 14-0 (10/94) & (1/1/94) 0.40 0.80 2.00
13-Begin 2.25-c 0.50 0.90 2.25

ANIMAL MAN (See Strange Adventures #180 for 1st app.)
Sept., 1988-Present (Color, mature)
DC Comics
1-Bolland-c #1-63 1.40 4.10 10.00
2 1.30 3.10 8.00
3, 4 0.80 2.10 5.00
5-10, 6-Invasion tie-in 0.60 1.60 4.00
11-20: 11-Begin 51.50-c 0.60 1.20 3.00
21-26: 26-Last Grant Morrison scripts 0.60 1.20 3.00

TORCH OF LIBERTY SPECIAL
Jan 1995 (2.50, color, one-shot)
Dark Horse Comics
1-John Byrne(s) 0.50 1.00 2.50

TOTAL WAR (M.A.R.S. Patrol #1-)
July 1985-No. 2, Oct. 1985 (Painted covers)
Gold Key
1, 2 Wood-a in each 4.00 13.70 32.00

TOWER OF SHADOWS (Terrors On The Loose #10 on)
Sept. 1969-No. 9, Nov. 1971
Marvel/Curtis/Atlas
1 Thing-c 3.00 9.00 21.00
2 Neal Adams-a 1.70 4.00 10.00
3 Smith, Tuska-a 1.70 4.00 10.00
4 Adams, Severin-c 1.20 3.00 7.00
5, 7 Smith (p), Wood-a 1.50 3.80 9.00
6, 8 Wood art & Weightson-c 1.20 3.00 7.00
9 Wrightson-c 1.00 2.50 6.00
Special 1 ('72/'73)-Adams-a 1.00 2.50 6.00

TRANSFORMERS: GENERATION 2
Nov 1993-No. 12, Oct. 1994 (1.75, color)
Marvel Comics
1 (2.95 dpi p.)- Gall, Ed, w/Pe-fold metallic-c 0.60 1.20 3.00
1 (1.75, dpi p.)-Regular Edition 0.40 0.70 1.75
2–11 0.40 0.70 1.75
12 (2.25, 52 pg.) 0.50 0.90 2.25

TRECHER (See Blackball Comics)
May 1993-No 4, Oct. 1993 (1.95, color)
Image Comics
1-4-By Keith Giffen, 3-Sepreme-c/story 0.40 0.80 2.00

TRIBE (See Valiant #0)
April 1993 (2.50, color)
Image Comics
1-Gold foil & embossed-c by Johnson/Sherman 0.50 1.00 2.50
1-Very Ed'tion (2.50, Gold foil & embossed-c available only through the creators (while-s) 1.00 1.20 4.75

TRIBE
1/93-Sept. 1993-V1#3, 1994 (1.95, color)
Acid Comics
V1#1, 2-By Johnson & Stroman 0.40 0.80 2.00

TRINITY (See DC Universe Trinity)

TRI-FILE - X
Oct. 1994 - Present (3.95, B&W, limited series ?)
Dark Horse Comics
1–6 0.80 1.60 4.00

TRIUMPH
Nov. 1995-Sep 1995 ($2.75, color, limited series)
DC Comics
1–4 0.40 0.70 1.75

TRIUMPHANT UNLEASHED
Nov 1993-No. 1, Nov. 1993 (2.50, color, limited series)
Triumphant Comics
1-Regular Cover 0.50 1.00 2.50
1-Special numbered 0.50 1.00 2.50
1-Red logo 0.50 1.00 2.50
1-Limited Edition-Gold Logo, Gatefold cover 0.50 1.00 2.50
1-Limited Edition-Platinum Logo, Gatefold cover 0.50 1.00 2.50
1-Green & negative & reverse-all #0-c 0.50 1.00 2.50

TROLL
1993 (2.50 color, one-shot, 44 pgs.)
Image Comics (Extreme Studios)
1-Limited Edition, Gatefold w/pin 0.50 1.00 2.50
1-Limited Special (NN, 2.95) Wizard app. 0.80 1.20 3.00

TROOP, THE
July 1994 (3.95, color, 52 pgs., one-shot)
Malibu Comics (Bravura)
1-Figure back binding 0.80 1.60 4.00

TROUBLE MAKERS
Aug. 1994-No. 2, Sept. 1994 (2.50, color, limited series)
Acid Comics
1, 2-Ashley Wood-c/a 0.50 1.00 2.50

Turok #41

TUROK, DINOSAUR HUNTER (See Magnus #12)
June 1993-Present (2.50, color)
Valiant
1-(3,500-Chromium & foil-c 0.70 1.40 3.50
1-Gold foil-c variant 2.10 6.40 15.00
0,2 33 4-Andy Kubert (p (7/95) orig. a by S. Death of Adam 11-w/bound-in toxic-vg card, 16-Chaos Effect 0.50 1.00 2.50
Yearbook 1 ('94, 3.95, 52 pgs.) 0.80 1.60 4.00

TUROK, SON OF STONE
No. 156, 12/54-No. 39, 9/62; No. 40, 12/62-No. 91, 7/74; No. 92, 9/74-No. 125, 1/80; No. 126, 3/81-No. 130, 4/82
Dell Publ. Co.#1-28/Gold Key #30-85/Gold Key or Whitman #86-125/Whitman #126-on
4-Color 596 ('52)-4-Ph'tn-1#1 pg. Turok & Andar; dinosaur-c 75.00 225.00 525.00
4-Color 656 ('10/55)-23- 1st meeting of Lanova; 45.00 135.00 315.00
3 (3-5/58)-5 30.00 90.00 210.00
6–10 19.00 58.00 135.00
13-22-17-Prehistoric pygmies 11.00 34.00 80.00
23-30 8.00 24.00 55.00
31-42-31-Drug use story 6.40 19.00 45.00
43-50 5.00 15.00 35.00
51-60-58-Flying saucer-c/story 4.30 12.90 30.00
61-70, 62-72 & 15 cent variants 4.00 10.70 25.00
71-84-84-Drug ?s & 1st app. Hunter 2.50 6.30 15.00
85-130, 114, 115-52 pgs.) 4.00 3.50 8.50
Giant 1 (10/63-611)-(13/66)-3-Ick-c/#110 12 & 16 plus cover to #11 11.00 34.00 80.00
Giant 1-Same as above, but paper-c 13.00 39.00 90.00

TURTLE SOUP (See Teenage Mutant Ninja Turtles)
Sept. 1987 (2.00, B&W)
Mirage Studios
1 0.70 1.40 3.50

TV STARS
Aug. 1978-No. 4, Feb. 1979
Marvel Comics Group
1-Hanna-Barbera TV t.e.-in 0.90 2.30 5.50
2, 4 0.50 1.00 2.50
3-Itch-c/a 0.90 1.80 4.50

12 O'CLOCK HIGH (TV)
Jan-Mar. 1965-No. 2, Apr.-June, 1965 (Photo-c)
Dell Publishing Co.
1, 2 4.30 13.00 30.00

2099 A.D.
May 1995 (3.95, color)
Marvel Comics
1-Acetate-c by Quesada/Palmiotti 0.80 1.60 4.00

2099 UNLIMITED
Sept. 1993-Present (3.95, extra; 68 pgs.)
Marvel Comics
1-9; 1-1st app. Hulk 2099 & begins 1-3; Spidey 2099 app.
9-Joe Robert-c 0.80 1.60 4.00

2099 WORLD OF DOOM SPECIAL
May, 1995 (2.25, color, one-shot)
Marvel Comics
1-Doom's "Contract with America" 0.50 0.90 2.25

TWILIGHT ZONE, THE (TV)
No. 1, 7/63-5/65-No. 91, 4/79; No. 92, 5/82
Dell Publishing/Gold Key/Whitman #92
4-Color 1173 20.00 59.00 137.00
4-Color 1260 12.00 35.00 82.00
01-(80)-307 (5-7/62, 15¢) 8.00 24.00 57.00
02-(80)-210 (8-10/62)-Dues-a(2) 8.00 24.00 57.00
1 (11/62, Gold Key)-Crandall-a 9.00 29.00 67.00
2 6.70 20.00 47.00
3-11, 3, 4, 9-Toth-a 4.60 14.00 32.00
12-Williamson-a 4.00 11.60 27.00
13, 15-Crandall-a 3.00 9.40 22.00
14-Orlando/Crandall/Torres-a 3.00 9.40 22.00
16-20 2.40 7.00 17.00
21-27, 26-Flying saucer-c/story 1.80 5.00 11.00
28-32 1.20 2.40 6.00
33-51, 43-Crandall-a, 51-Williamson-a 1.00 2.00 5.00
52-70 0.60 1.20 3.00
71-92, 80, 84 (52 pgs.) 0.40 0.80 2.00
Mini Comic #1 (1974; 3-1/4 x 6-1/2") 0.40 0.80 2.00

TWILIGHT ZONE, THE
Nov, 1990 (2.95/1.75, color)
Oct, 1991; V2#1, Nov, 1991-No. 147, 1992 (1.95, color)
V3#1, 1993-No. 4, 1993 (2.50, color)
Now! Comics
1-(11/90, 2.95, 52 pgs.)-H. Adams-a 0.80 2.10 5.00
1-(11/90, 1.75)-Newsstand ed 0.40 0.60 2.00
1-(10/91, 4.95)-Prestige ed.; H. Adams-c/a 1.00 2.00 5.00
1-(10/91, 2.50)-Collector's edition, polybagged, gold logo; (Nov, 1990 issue 0.60 2.30 5.00
1-Reprint (2.50)-rd direct sale 11/90 ed. 0.50 1.00 2.50
1-Reprint (2.50)-newsstand 11/90 ed. 0.50 1.00 2.50
V2#1-Direct sale & newsstand versions 0.50 1.00 2.50
2-8, 10-14 0.40 0.80 2.00
9-(2.95)-3-D Special; polybagged w/hologram on-c 0.60 1.20 3.00
9-(4.95)-Prestige ed.trim, polybagged, two extra stories & different hologram on-c 1.00 2.00 5.00
V3#1-4 0.50 1.00 2.50
Anniversary Special ('92, 2.50) 0.50 1.00 2.50
Annual 1 (6/93, 2.50)-No ads 0.50 1.00 2.50

TWISTED TALES
Nov, 1982-No. 10, Dec, 1984
Pacific Comics/Independent Comics Group
1–10 0.30 0.60 1.50

ULTRAFORCE
Aug. 1994-Present (1.95, color)
Malibu Comics
1-(2.50, 44 pgs)-w/bound-in trading card; team consisting of Prime, Prototype, Nanotaxx, Pax, Ghoul, Centerny & Topaz 0.50 1.00 2.50
1-Holographic-c, no price 2.90 8.60 20.00
6-(9/94, 2.50) 0.50 1.00 2.50
2-5-(10/94, 1.95) 0.40 0.80 2.00
2 (2.50)-Flourescent logo; limited edition stamp on-c 0.80 1.60 4.00
6-Jemjin 2.59-c; 7-10; 8-10-Black Knight app. 0.50 1.00 2.50
Mar'ba "Ishmae"-Ultraforce (6/94) 0.20 0.30 0.75

ULTRAMAN
May, 1994-Present (1.75/1.95, color)
Hemorrhoid Comics, Inc.
-1, 1-(1.75)-Newsstand ed. 0.40 0.70 1.75
-1, 1-(2.25). Collectors editions. -1-w/foil-c, 1-Special 3/4 wraparound-c 0.50 0.90 2.25
2-4; 3-Begin 1.95-c 0.40 0.80 2.00

ULTRAVERSE DOUBLE FEATURE
Jan 1995-Present (3.95, color)

Malibu Comics
1 (68-pg) Flip-c, feature reprints and Solitaire 0.80 1.60 4.00

ULTRAVERSE ORIGINS
Jun, 1994 (99¢, color)
Malibu Comics
1 Gatefold-c; 2 pg. origins all characters 0.20 0.40 1.00
1 Newsstand ed.; still-c no gatefold 0.20 0.40 1.00

ULTRAVERSE PREMIERE
1994
Malibu Comics
nn Undated thin zine w/ trivia poems 1.20 2.90 7.00

ULTRAVERSE ZERO: THE DEATH OF THE SQUAD
Apr, 1995 (2.95, color)
Malibu Comics
4.5 Undercover: Firearm back story 0.50 1.30 3.00

UNCANNY TALES
Dec, 1973-No. 12, Oct, 1975
Marvel Comics Group
1 Conrad-c/Infirmary Tales #9 (1950s) 0.50 1.00 2.50
2–12 0.50 1.00 2.50

UNCANNY X-MEN, THE (The X-Men; Nos. 1-141 see Giant-Size X-Men)
Sept, 1963 - Present
Marvel Comics Group
1 #2-Reprint ago 2.70 8.10 19.00
143-Last Byrne issue 1.50 3.80 9.00
144-152-150-Double size 1.30 3.00 7.50
153-157, 159-161, 163, 164 1.00 2.00 5.00
158-1st app. Rogue in X-Men 1.60 4.00 8.00
162-Wolverine solo story 1.70 4.20 10.00
165-Paul Smith art begins, ends #175 1.30 4.00 9.00
166-Double size, Paul Smith art 1.20 2.90 7.00
167-170, 167-New Mutants/X-Men 1st meet, same date as New Mutants #1 (3/83), contains short "Tarnax" details 1.10 2.20 5.50
171-Rogue joins the X-Men; see Avengers Annual #10 1.70 4.20 10.00
172-174, 172, 173-Wolverine solo story 1.00 2.00 5.00
175-Double size 1.80 3.30 8.00
176-185: 182-Rogue solo story; 184-1st app. Forge 1.00 2.00 5.00
186 (52 pgs.)-B. Sinnott/Austin-a 1.00 2.00 5.00
187-192, 194-199 0.80 1.60 4.00
193-Double size special, 100th app. New X-Men, 1st app. Warpath 1.00 3.30 8.00
200-(12/85, 1.25, 52 pgs.) 1.70 4.20 10.00
201-1st app. Cable (as baby) (1/86), 1st Portacio-c/a(p) in X-Men 1.60 10.70 25.00
202-204, 206-208, 204-2nd Portacio-c on X-Men 1.00 2.50 6.00
205-Wolverine solo story by Barry Smith 2.40 7.20 17.00
209-211, 210-213-Mutant Massacre 2.50 9.00 20.00
212, 213-Wolverine Battles Sabretooth 212-(12/86)-1st X-Factor #10 5.00 15.00 35.00
214-221, 223, 224, 219-Hawaii joins (7/87) 1.00 2.00 5.00

Tyrant #1

222-Wolverine battles Sabretooth-c/story 2.40 7.20 17.00
225-227-Fall Of The Mutants. 226-(52 pgs.) 1.50 3.80 9.00
228-230, 241 1.00 2.00 5.00
240-Sabretooth app. 1.00 2.50 6.00
242-Double size; Inferno tie-in 1.00 2.00 5.00
243,245-247, 245-(1/6/89) 0.80 1.60 4.00
244-1st app. Jubilee 2.00 7.10 17.00
248-1st Jim Lee art on X-Men 3.60 11.00 25.00
249-252 printing (192, 1.25) 0.40 0.80 1.25
249-252-2Sc-Jim Lee-c 0.50 1.00 2.50
253-255 253-All new X-Men begin. 254-Jim Lee-c 1.90 3.80 4.50
256, 257-Jim Lee-a 1.70 5.10 12.00
258-Wolverine solo story; Lee-a 2.00 6.00 14.00
259-Silvestri-c/a (no Lee-a) 1.00 2.50 6.00
260-263: No Lee-a. 260, 261, 264 Lee-c 0.50 1.00 2.50
266-1st full app. Gambit (See Annual 14) 5.00 11.00 35.00
267-Lee-c/a series begins, 2nd full Gambit app. 2.00 6.00 14.00
268-Lee-a, Wolverine, Capt. America, Black Widow team up 1.10 9.90 23.00
269-Lee-a 1.00 2.90 7.00
270-X-Tinction Agenda begins 1.70 5.10 12.00
270-Gold 2nd printing 0.80 1.60 4.00
271, 272-X-Tinction Agenda 1.30 3.00 8.00
273-New Mutants (Cable) & X-Factor app. 1.30 2.90 7.00
274 1.00 2.50 6.00
275 (1.50, 52 pgs.)-Jae Lee-c/a(p) 1.20 2.90 7.00
275-Gold 2nd printing 0.50 1.00 2.50
276-280: 277-Last Jim Lee-c/a 0.40 0.80 2.00
281-New X-Men team/Byrne scripts & Wilson Portacio-c/a begin (white logo) 1.10 2.70 6.50
281-2nd printing (red logo) 0.30 0.50 1.25
282-1st app. Bishop (cover + 1 pg.) 1.70 4.20 10.00
282-Metallic ink 2nd printing (1.00-c) 0.20 0.40 1.00
283-1st full app. Bishop 2.00 5.00 12.00
284-293: 287-Bishop joins team. 290-Last Portacio-c/a. 294-Brandon Peterson-a begins, ends 299 0.30 0.50 1.25
294-296-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
297-299, 301-303, 305-309, 311 0.30 0.50 1.25
300-Gold ed. 0.60 1.20 3.00
310-(1.95) w/bound in trading card sheet 0.40 0.80 2.00
300-(3.95, 68 pgs.)-Mega-size issue; Capt. America, Iron Man, Spider-Man, Fantastic Four app.; Romita, Jr.-c/a 1.00 2.00 5.00
304-($1.95, 68 pgs.)-Magneto Trilogy man-o-C-3Dth anniversary issue; Joe Lee-a (4 pgs.) 1.00 2.00 5.00
312-(52)-312-Begin 3 50-c bound-in card sheet 0.30 0.60 1.50
316,317 (2.95)-Foil enhanced editions 0.60 1.20 3.00
318-322-(1.95)-Deluxe (note: #320 Gold ed.) 0.40 0.80 2.00
323-return from "Age of Apocalypse"; 324-Gold ed. 0.40 0.80 2.00
Special 1 (12/70)-Kirby-c/a 6.40 19.00 45.00
Special 2 (11/71) 5.20 17.00 40.00
Annual 3 ('79)-Rev. art; Wolverine still in old yellow costume 2.40 7.30 17.00
Annual 4 ('80)-Dr. Strange-c/story 1.30 3.00 7.50
Annual 5 ('81) 1.00 2.50 6.00
Annual 6-8 ('82-84, 52 pgs.)-6-Dracula app. 1.00 2.00 5.00
Annual 9 ('1985)-Art Adams-a; New Mutants x-over from New Mutants Special #1 1.90 5.60 13.00
Annual 10 ('1986)-Art Adams-c/a 1.60 4.70 11.00
Annual 11 ('87) 6.60 1.20 3.00
Annual 12 ('88)-Evol, Nur, Art Adams-a(p) 0.80 1.60 4.00
Annual 13 ('89)-Atlantis Attacks 0.60 1.20 3.00
Annual '94 (‘96, 2.00)-1st app Gambit (mentioned in #266); Art Adams-c/a 1.70 4.20 10.00
Annual '95 (‘91, 2.00)-4 pg. origin; Wolverine solo back-up story; 4th app. X-Force cont'd/New Mutants 0.80 1.60 4.00
Annual '96 (‘92, 2.25)-Jae Lee-c/a(2 stories) 0.50 0.90 2.25
Annual '97 ('93, 2.95)-Polybagged w/card 0.60 1.20 3.00
Annual '98 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...-The Dark Phoenix Saga (1990, 12.95) 1.90 5.60 13.00

UNCANNY X-MEN AT THE STATE FAIR IN TEXAS, THE
1983 (One-shot)
Marvel Comics Group
nn-Supplement to The Dallas Times Herald 3.00 8.60 20.00

UNCANNY X-MEN IN DAYS OF FUTURE PAST, THE
1989 (3.95, color, 52 pages)
Marvel Comics Group
nn-Byrne/Austin-r 0.80 1.60 4.00

UNDERDOG TV
July, 1970-No. 10, Jan. 1972. Mar. 1975-No. 21, Feb. 1979
Charlton Comics/Gold Key
1 (Tan) ames, Charlton 8.60 26.00 60.00
2–10 5.00 15.00 35.00
1 (2nd series, Gold Key) 5.70 17.10 40.00
2–10 4.20 12.60 30.00
11–23: 11-1st app. Shanda of Solitude 2.50 6.00 14.00

UNDERDOG SUMMER SPECIAL
Oct, 1993 (2.25, color)
Harvey Comics
1 0.50 0.90 2.25

UNEARTHLY SPECTACULARS
Oct, 1965-No. 3, Mar. 1967 (#1: 12¢; 2, 3: 25¢ giants)
Harvey Pubs. (all cats)
1-Tiger Boy, Vampa-c 1.90 5.60 13.00
2-Jack Q. Frost, Tiger Boy & Three Racheteers app.; Wildman, Wood, Kane-a 3.00 9.40 22.00
3-Jack Q. Frost app.; Wildman-c/Crandall-a 3.00 9.40 22.00

UNEXPECTED, THE (Formerly Tales of the ...)
No. 105, Feb.-Mar. 1968-No. 222, May, 1982
National Periodical Publications/DC Comics
105-Begin 12¢ issues 1.90 5.60 13.00
106-113: 113-Last 12¢ issue 1.20 4.20 10.00
114, 115, 117, 118, 120, 122-127 1.00 2.50 6.00
116, 119, 121, 128-Ploog/Wood-a 1.30 3.00 8.00
129-162: 132-136, 152 (pgs.) 157-162-1100 pgs.) 0.60 1.20 3.00
163-168: 187, 188-(44 pgs.) 0.30 0.60 1.60
189, 190, 192-195-(1.00, 68 pgs) 0.40 0.80 2.00
191-Reagan-a(p) (1.00, 68 pgs) 0.60 1.20 3.00
196-221: 200-Return of Johnny Peril 0.30 0.60 1.40

UNION
June, 1993-No. 0, July, 1994 (1.95, color)
Image Comics
1-(2.50)-Embossed foil-c; Linsner-c/a-in all 0.50 1.00 2.50
1 (1.95)-Newsstand ed. w/o foil-c 0.40 0.80 2.00
2–4-(2/94) 0.40 0.80 2.00
0-(7/94, 2.50) 0.50 1.00 2.50
0-Alternate Portacio-c; see Deathblow #5 0.50 1.00 2.50

UNION
Feb 1995-Present (2.50, color)
Image Comics
1–1.5–6 0.50 1.00 2.50
6 (1.95) Newsstand, WildStorm Rising Part 3 0.40 0.80 2.00
4 (2.50)-Direct Market, WildStorm Rising Part 3, Bo, no. Card 0.50 1.00 2.50

UNITY
No. 0, Aug. 1992-No. 1, 1992 (Free, color)
Valiant
0-(Liber)-Smith-c/a, prequel to Unity x-overs in all Valiant titles; free to

everyone that bought all 6 Unity titles (Fan reward)

	0.80	2.00	5.00
◆ Red logo, scarcer (1,000 made)	4.00	11.00	25.00
◆ Gold variant	2.00	6.00	15.00
1 Cyberpunk in Unity, covers 1-4 can assemble for every 4 Unity issues ordered	0.70	2.00	5.00
◆ Gold, Promotional copy	4.00	11.00	25.00
◆ Platinum, Promotional copy (1 made)	5.00	15.00	35.00
Yearbook (12/95) 1994 "A Retrol	0.80	1.50	4.00

UNIVERSAL MONSTERS
1991, Present (1.95-each color 52 pgs.
Back Issue Comics
Frankenstein: an Original movie adaptation, pa nels-c

	0.60	1.60	4.00
Frankenstein (4.95) Original movie adaptation	1.00	2.00	5.00
Mummy, an (4.95) Original movie adaptation	1.00	2.00	5.00
Creature from the Black Lagoon (4.95) A. Adams/Austin-c/a	1.00	2.00	5.00

UNKNOWN SOLDIER (Formerly Star-Spangled War Stories)
July-Sept./May 1977-No. 268, Oct. 1982
National Periodical Publications/DC Comics
205, 268: 25¢ Evening Ice begins

	0.40	0.80	2.00

UNKNOWN WORLDS
Aug. 1960-No. 57, Aug. 1967
American Comics Group

1 Birthday-c/a most issues	13.00	38.00	115.00
2-5-2 Dinosaur-c/story	7.00	20.00	60.00
6-11: 9-Dinosaur-c/story, 11-Last 10¢ issue	5.00	15.00	45.00
12-19: 12-Issues titles#57	4.00	12.00	35.00
20-Reiber comes (12-1/62-63)	4.00	13.00	40.00
21-35	2.00	7.00	22.00
36-The People vs. Wendigo" by Craig; most popular AOG story ever	3.00	9.00	27.00
37-46	2.00	7.00	20.00
47-Williamson-c/Adcs into the Unknown #36, 3 pgs.; Craig-a	2.00	7.00	22.00
48-57: 49, 50, 54-Ditko-a. 53-Frankenstein app.	2.00	6.00	17.00

UNKNOWN WORLDS OF SCIENCE FICTION
Jan. 1975-No. 6, Nov. 1975 (1.00, B&W magazine)
Marvel Comics Group
1-Adkins/Kaluta/Kaukel, Torres/Frazetta-c/Wrightson #1, N. Adams-c/Poese 1; Brunner & Kaluta-a
2-6: 2, 3-Perez-a
Special (1.76, 100 pgs.)-Newton painted-c

	0.80	1.60	4.00
	0.60	1.20	3.00
	0.60	1.20	3.00

UNTOLD LEGEND OF THE BATMAN, THE
Sept. 1980-No. 3, Sept. 1980 (Mini-series)
DC Comics
1: Origin; Jones-c, Byrne-a
2, 3
1: Batman Cereal premiums (1989, 28 pgs., 6x9") 1st & 2nd printings

	0.80	1.60	4.00
	0.60	1.20	3.00
	0.40	0.80	2.00

UNTOLD TALES OF SPIDER-MAN
Dec. 1995-Present (1.95/.2.00/.2.50)
Marvel Comics
1-Buscema-c

	0.20	0.40	1.00

UNUSUAL TALES (Blue Beetle #50 on)
May 1955-No. 49 Mar-Apr, 1965
Charlton Comics

1	15.00	50.00	120.00
2	7.00	21.00	55.00
3-5	4.00	12.00	33.00
6-10: Ditko-c/a	6.00	17.00	44.00
11-20	12.00	36.00	95.00
21-Ditko-c/a (Last Ditko)	13.00	38.00	100.00
22-30	15.00	43.00	120.00
31-Ditko-c/a	14.00	41.00	110.00
32-40	9.00	28.00	75.00
41-49: 49-Ditko-c	3.00	10.00	26.00
50	9.00	27.00	72.00
51-60	2.00	7.00	18.00
61-70	6.00	18.00	48.00
71-80	2.00	6.00	16.00

U.S. ARMY (Army Navy Air Force #1/54)
Nov. 1954-No. 3, Mar. 1955
Harvey Publications

1: A Special Sha

	0.40	0.80	1.75

USAGI YOJIMBO (See: A Zebra & Space Usagi)
July, 1987-No. 36?, 2.00, B&W)
Fantagraph c Books

1	0.80	1.60	4.00
1, 10-2nd printings (2.00)	0.40	0.80	2.00
2-9, 11-28	0.40	0.80	2.00
10-TVYA? app.	0.80	1.60	4.00
29-36 (2.25-c)	0.50	0.90	2.25
Color Special 1 (11/95, 2.95)	0.60	1.20	3.00
Summer Special 1 (1996, 2.75, B&W)	1.35	3.30	8.00

USAGI YOJIMBO
May, 1995-Present 2.75, color)
Mirage Studios
V2#1-14: 1-TMNT app.

	0.60	1.10	2.75

VALERIA THE SHE BAT
May, 1993-Present (Color)
Comi rocity Comics
(See Comics Scene #1, June 1993 for Valeria's parents w-over, 5 pages)
1: Premium given to mailers; cover w-the-rock, c/a: E. Adams

	1.40	4.00	10.00

2-5: 11/1993, 5-Embossed-c w. E. Adams a. & scripts

	0.50	1.00	2.50

VALERIA THE SHE-BAT
Sept. 1995-Present (2.50, color)
Vengeance
1–2

	0.50	1.00	2.50

VALOR
May, 1992-No. 23 Sept. 1994 (1.25/1.50, color)
DC Comics
1-12: 7-Vs. Supergirl; 4-Vs. Lobo/Cameron 12) 0.30 0.50 1.25
13-23: 13-Reg.# 1 50¢ + 12-Death of Val. 0.30 0.50 1.50
Yo Zero Hour: 23-Zero Hour 0.30 0.60 1.50

VAMPIRE BITES
May 1995-Present (2.95, B&W)
Brainstorm Comics
1 color pin-up 0.60 1.20 3.00

VAMPIRE LESTAT, THE
Jan. 1990-No. 12, 1991 (2.50, mai- series)
Innovation

1	0.30	12.50	30.00
1-2nd- 4th printings	0.50	1.00	2.50
2	2.10	6.40	15.00
2-3rd & 3rd printings	0.50	1.00	2.50
3–5	1.30	3.90	8.00
6–12	1.00	2.00	5.00

Note: 2nd printings of most issues exist and are worth cover price.

VAMPIRELLA
Sept, 1969-No. 112, Feb, 1983, No. 113, Jan, 1988
Warren Publishing Co. (B&W magazine size)

1-Intro Vampirella, Frazetta-c	40.00	120.00	280.00
2-Amazeula series begins, ends #12	15.00	45.00	105.00
3-Scarce, low distribution	31.00	90.00	230.00
4-2-5, 7-Frazetta-c	9.00	26.00	60.00
6-Vampirella begins as serious series	7.00	24.00	55.00
9-Smith art; Boris cover	7.00	21.00	50.00
10-The Vampirella story	2.90	9.00	20.00
11-15: 11-Origin & 1st app. Pendragon	5.10	15.40	36.00
16-18, 20-25	2.00	8.60	20.00
19-(1973 Annual)	5.00	13.70	32.00
26, 28-36, 38-40: 31-Frazetta-c	1.70	4.20	10.00
27-(1974 Annual)	2.00	5.00	12.00
37-(1975 Annual)	1.70	4.30	10.00
41, 45, 47-50	1.20	2.40	6.00
42-Origin of Vampirella retold (10/75)	1.20	2.40	6.00
43-79	1.00	2.00	5.00
100-(96 pgs.)-Reprint special, origin retold	1.00	2.00	5.00
101-110,112	1.00	2.00	5.00
111-Giant Collector's Edition (2.50)	1.00	2.00	5.00
113 (1988)	1.00	2.00	5.00
Annual 1 (1977)- New origin Vampirella	20.00	60.00	140.00
Special 1 (1977, large squarebound)	2.50	6.30	15.00

VAMPIRELLA (Also see Comi/. . . Fig Book, Vengeance of. . .)
Nov, 1992-No. 5, Nov, 1993 (2.95, color)
Harris Comics

0	0.70	1.70	4.00
1-Jim Balent info & A. Hughes-c/a #1-3	4.60	13.20	32.00
1-2nd printing	1.00	2.00	5.00
2	4.00	8.00	20.00
3-5: 1-5 contain certificates for free Dave Stevens Vampi poster.			
5-Al Bereniice-c	1.40	2.80	7.00
Vampirella TPB (10/93, 5.95)-c/1-4; Jusko-c	1.00	2.50	6.00

VAMPIRELLA CLASSIC
Feb 1995-Present (2.95, color)
Harris Comics
1-3: A. Goodwin/Jusko-Gonzalez pinup 0.60 1.20 3.00

VAMPIRELLA: MORNING IN AMERICA
1991-Mo. 4, 1992 (3.95, B&W, mini-series)
Dark Horse/Harris
1-All have Kaluta painted-c 1.40 2.80 7.00
2–4 1.00 2.00 5.00

VAMPIRELLA/SHADOWHAWK: CREATURES OF THE NIGHT
1995 (4.95, color, limited series 2)
Harris Comics
1 1.00 2.00 5.00

VAMPIRE TALES
Aug, 1973-No. 11, June, 1975 (B&W magazine)
Marvel Comics Group
1-Morbius, the Living Vampire begins by Mantos (1st solo Morbius series & 2th Morbius app.) 3.00 9.00 25.00
2-Intro Satana; Starsaba-c 2.20 4.00 10.00
3, 4, 7-11, 3-Satana app. & Blade app. (See Tomb of Draco, a)
1.00 2.00 5.00
6-1st Lilith app. 1.00 2.00 5.00
5-Origin Morbius 1.30 3.00 7.50
Annual 1 (10/75)-Howth-c/a 0.60 1.20 3.00

VAMPS
Aug. 1994 Jan, 1995 (1.95, color, lim ited series, mature)
DC Comics
1-Bolland-c 1.00 2.00 5.00
2–4- Bolland-c 0.60 1.20 3.00

VANGUARD (OUTPOST EARTH) (See Megaton & Savage Dragon)
1987 (1.50, color)
Megaton Comics
1-Erik Larsen-c/p) 0.70 1.40 3.50

VANGUARD
Oct, 1993-Present (1.95, color)
Image Comics
1-6: 1-Gatefold-c; Supreme w-over; Erik Larsen back-up, 3-(12/93)-Indicia December 1994 4-Berzerker back-up, 5-Angel Medina-a(p)

	0.40	0.80	2.00

VANGUARD ILLUSTRATED
1 Oct 1983-Feb 11, Oct, 1984
Pacific Comics
1, 6-8-11, 2-Dave Stevens-c 0.30 0.60 1.50
7 1st app. Mr Monster 1.00 2.00 5.00

VAULT OF EVIL
1 Feb 1973-No. 23, Nov. 1975
Marvel Comics Group
1 (1950s reprints begin) 0.60 1.20 3.00
2-23 3,4-Brunner-c 0.40 0.70 1.75

VAULT OF HORROR, THE
1 (c.g. 1950-No. 6, June, 1951 (1.95, color, 68 pgs.)
Gemstone Publ
1 0.80 1.60 4.00
2-6: 4-Begins 2.00-c 0.40 0.80 2.00

VENGEANCE OF VAMPIRELLA
1 Jan 1994-Present (2.95, color)
Harris Comics
1-1 1:50-Quesada/Palmiotti "bloodbath" wraparound-c
3.10 6.20 20.00
1 (3 50)-2nd printing; blue foil-c 1.00 2.00 5.00
1-Gold 8.00 16.00 40.00
2 2.40 4.80 12.00
3,4 1.40 2.80 7.00
5 17,8-Polybagged w/trading card, 10-w/coupons for Hyde-25 poster
11 Polybagged w/trading card 0.60 1.20 3.00
Bloodshed ('95, 6.95) 7.00 2.90 7.00

VENGEANCE SQUAD
1 July 1975-No. 6, May, 1976 (#1: 3 late 25¢ issues)
Charlton Comics
1 Mark Wheatley, Pennie Eye begins by Staton 0.40 0.80 2.00
2-6 Morrow in all 0.30 0.60 1.60
5, 6 Modern Comics-r (1977) 0.30 0.60 1.40

VENOM (Marvel Comics)
CARNAGE UNLEASHED
Apr 1995 July 1995 (2.95, color, limited series 4)
1-4 0.60 1.20 3.00

CTUMBAL PHYX
Aug. 1993-No. 3, Oct, 1993 (2.95, color, mini-series)
1-Deep-gatefold-c, Punisher app., in all 0.60 1.20 3.00
2, 3 0.60 1.20 3.00

LETHAL PROTECTOR (see Amazing Spider-Man #398, Feb, 1993-No. 6, July, 1993 (2.95, limited series,
1-Red holo-gram foil-c 1.00 2.00 5.00
2-Gold variant sold to retailers 2.60 8.00 18.00
1-Black-c variant 21.40 60.00 150.00
2-8-Spider-Man app. in a. 0.60 1.20 3.00

Visitor Vs. Badrock #1

NIGHTS OF VENGEANCE
Aug, 1994-No. 4, Nov, 1994 (2.95, color, limited series)
1-4: 3-Red foil-c 0.60 1.20 3.00

SEPARATION ANXIETY
Dec, 1994- Mar 1995 (2.95, color, limited series)
1-4: 1-Embossed-c 0.60 1.20 3.00

SINNER TAKES ALL
Aug 1995-Present (2.95, color, limited series)
1—2 0.60 1.20 3.00

SUPER SPECIAL
Aug 1995 (3.95, color)
1-Flip book 0.80 1.60 4.00

THE ENEMY WITHIN
Feb, 1994-No. 3, Apr, 1994 (2.95, color, limited series)
1-3 Deringoddin & Morbius app. 1 Glow-in-the-dark c
0.60 1.20 3.00

THE MACE
May, 1994-No. 3, July 1994 (2.95, color, limited series)
1-3: 1-Embossed cover 0.60 1.20 3.00

THE MADNESS
May, 1993-No. 3, Jan, 1994 (2.95, color, limited series)
1-3: Kelley Jones-c/a. 1-Embossed-c 0.60 1.20 3.00

VERTIGO JAM
Aug, 1993 (3.95, color, 68 pgs.)
DC Comics
1-Sandman by Gaiman, Swamp Thing, etc. 0.80 1.60 4.00

VERTIGO PREVIEW
1992 (75¢, color, 36 pgs.)
DC Comics
1-Vertigo preview; Sandman story by Gaiman 0.40 0.80 2.00

VERTIGO VISIONS
June, 1993-Present (Color, 68 pgs.)
DC Comics (Vertigo)
The Geek 1 (3.95, 6/93) 0.80 1.60 4.00
The Phantom Stranger 1 (3.50, 10/93) 0.70 1.40 3.50
Dr. Death 1 (3.95, 7/94) 0.80 1.60 4.00

VERY VICKY
1993? -Present (2.50, B&W)
Meet Entity Ocean
1—8 0.50 1.00 2.50

V FOR VENGETTA
Sept, 1988-No. 10, May, 1989 (2.00, color, maxi-series)
DC Comics
1-10: Alan Moore scripts in all 0.40 0.80 2.00
Trade paperback (1990, 14.95) 2.30 6.00 15.00

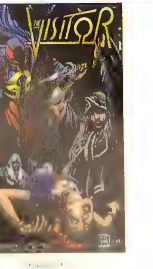
VICTORY
June, 1994-Dec 1994 (2.50, color, limited series 5)
Topps Comics
1-5 0.50 1.00 2.50

VINTAGE MAGNUS (Robot Fighter)
Jan, 1992-No. 4, Apr, 1992 (2.25, color)
Valiant
1-Layton-c/Magnus #22 1.00 2.00 5.00
2—4 0.60 1.20 3.00

VIOLATOR (See Spawn #2)
May, 1994-Present (1.95, color)
Image Comics
1-Alan Moore-c 0.40 2.00 5.00
2-3-Alan Moore scripts. 2,3-Bart Sears-c/p(i/a/p)
0.80 1.60 4.00

VIOLATOR VS. BADROCK
May 1995-Present (2.50, color, limited series)
Image Comics
1,2,—Alan Moore-s; 1—variant-c (37) 0.50 1.00 2.50

VIRUS
1993-No. 4, 1993 (2.50, color)
Dark Horse Comics



1-4 Ploog-c

VISION, THE
Nov, 1994-Present, (.75, color
Marvel Comics
1-4 0.40

VISIONS
No. 1, 1979-No. 5, 1983 (B&W, Varoyer)
Vision Publications
1 From my Comic stories 0.60 1.20 3.00
2 From my Comic stories 0.40 0.80 2.00
3 Flaming Carrot stories 0.40 0.80 2.00
4 Flaming Carrot covers and info 0.40 0.80 2.00
5, (1983)-1 page Flaming Carrot 1.20 2.90 7.00
Note: After No. 4, Visions became an anthology publication of The Atlanta Fantasy Fair

VISITOR, THE
Apr 1995-Nov 1995 (2.50, color)
Valiant Comics
1—13; 8-Hutchinson revealed 0.50 1.00 2.50

VISITOR VS. THE VALIANT UNIVERSE, THE
Feb, 1995-Present (2.95, color, limited series 2)
Valiant
1-2 1:4-0 Manowar, Armorines & Dr. Solar app. 0.60 1.20 3.00

VORTEX
Nov, 1982-No. 15 1988 (1 50/1 75, B&W)
Vortex Publ.
1-Peter Hsu art, nudity 1.50 4.00 9.00
2-1st app. Mister X (on cover only) 0.80 1.60 4.00
3 0.60 1.20 3.00
4-15-12-Sam Kieth-a 0.40 0.70 1.80

WALT DISNEY'S COMICS AND STORIES
No. 511, Nov, 1986-No. 547, April, 1990 (Color)
No. 548, May, 1990-Present
Gladstone Pub. /Disney/Gladstone
511-Mussles app. 1.20 2.90 7.00
512 0.80 1.60 4.00
513-520 518-Infinity-c 0.50 1.00 2.50
521-545 541-545 are 52 pgs. 0.40 0.80 2.00
546, 547-(1.95, 68 pgs.) 0.60 1.20 3.00
548 (1.50, 6/90)-1st Disney mini-c 0.50 0.90 2.25
549, 551, 570, 572 573, 577 578, 581, 584 0.40 0.80 2.00
550-(2.25)-D Duck by Barks 0.60 1.20 3.00
571-(2.95, 68 pgs.)-WDs Atom Bomb-pt by Barks from 1947 Chronicles Premium 0.90 1.70 4.25
574-576, 580, 582, 583 (2.95, 68 pgs.) 0.60 1.60 4.00
585 (2 50, 52 pgs.)-Reprints #140 0.80 1.60 4.00
586, 587-(1.50)-Gladstone begins again 0.40 0.80 2.00
588-596 0.40 0.80 2.00

WALT DISNEY'S DONALD AND MICKEY (formerly Mickey and Donald)
No. 19, Sept, 1993-Present (1.50, color)

The Bruce Hamilton Kompany (Gladstone)
19, 21-24, 26-28, 31-35: Barks, Murry; 2, 25: Barks "Donald's Diary" story; WOCKS #446

	0.40	0.80	2.00
20-(2.95, 68 pgs.): Barks-c	0.80	1.60	4.00
22-(2.95, 68 pgs)	0.80	1.60	4.00

WALT DISNEY'S DONALD DUCK
Oct, 1986-No. 279, Mar, '990; No. 280, Sept, 1993-Present (Color)
Gladstone Publ.

246	1.70	4.00	10.00
247-249	1.00	2.00	5.00
250 (1.50, 68 pgs.)-Reprints FC #9	2.10	6.40	15.00
251-256	0.80	1.50	3.75
257-(1.50, 52 pgs.)-Vacation Parade #1	0.80	1.60	4.00
258-260	0.60	1.20	3.00
261-277	0.50	0.90	2.25
278, 279-(1.95, 68 pgs.)	0.50	1.00	2.50
280-285,287-291, 280-Begin 1.50-c 283-Rosa-a;begin & conc		0.50	0.90	2.25
286-(2.95, 68 pgs.)-"Happy Birthday, Donald" c & a		0.70	1.40	3.50

WALT DISNEY'S DONALD DUCK ADVENTURES
Nov, 1987-No. 20, Apr 1990 (95¢, color)
No. 21, Aug, 1993-Present (1.50, color)
Gladstone Publ./Disney Comics

1	1.10	2.20	5.50
2-rFree Color #360	0.50	0.90	2.25
3, 4, 6, 7, 9-11, 13, 15-18	0.40	0.80	2.00
5, 8-Rosa-art	0.70	1.30	3.25
12 Rosa story/art w/ Barks poster	0.80	1.60	4.00
14-rFC # 29 - The Mummy's Ring (Barks)	0.60	1.20	3.00
19, 20-(1.95, 68 pgs.)	0.60	1.20	3.00
21 Rosa c/s;reprints Uncle Scrooge/Donald Duck (D.D.#46)	0.50	0.90	2.25
22 rFC 282-The Pied Piper Piper (Barks)	0.50	0.90	2.25
23-27,29,31 21,23,25-Rosa c-3; 31-Back-c	0.40	0.80	2.00
28-(2.95, 68 pgs)-rFC# 199, Sheriff of Bullet Key by (Barks)	0.80	1.60	4.00
30-(2.95, 68 pgs)-rFC# 367 "Christmas for Shacktown" (Barks)	0.80	1.60	4.00

WALT DISNEY'S DONALD DUCK ADVENTURES
...une, 1990-No. 38, July, 1993 (1.50, color)
Disney Comics

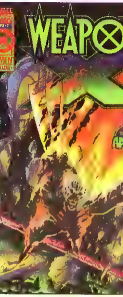
1-Rosa story & art (Tot Disney issue)	0.90	1.60	4.00
2-38	0.30	0.60	1.50

WALT DISNEY'S UNCLE SCROOGE
Oct, 1986-No. 242, Apr 1990 (Color)
No. 243, June, 1990-Present
Gladstone Publ./Disney Comics #243-280/Gladstone #281 on

210-rTist Beagle Boys	1.00	2.50	6.00
211-218	0.50	1.00	2.50
219-Son Of The Sun Bk Rosa	2.10	6.00	15.00
220-Don Rosa story	1.00	2.00	5.00
221-230, 224, 226, 227-Rosa-a	0.60	1.20	3.00
231-240 235-Rosa story/art	0.50	1.00	2.50
241, 242-(1.95, 68 pgs.)	0.60	1.20	3.00
243-249, 251-284 (1.50); 283-rWDCS #58	0.50	0.90	2.25
250-(2.25, 52 pgs.)-Barks-c	0.60	1.20	3.00
285 The Late and Times of Scrooge McDuck Pt.1; Rosa-c/a/script	1.00	2.00	5.00
286-291 The Life and Times of Scrooge McDuck Pt.2-7; Rosa-c/a/scripts	0.60	1.20	3.00

WALT DISNEY'S UNCLE SCROOGE ADVENTURES (Uncle Scrooge Adventures #1-3)
Nov, 1987-No. 21, May, 1990 (95¢, color)
No. 22, Sept, 1993-Present (1.50, color)
Gladstone Publ.

1	1.00	2.50	6.00
2-5: 5-Rosa-c/a	0.50	1.00	2.50
6, 7rFC 9-Rosa art	0.40	0.80	2.00
8, 10-11 1.95, 20-Rosa-c/a	0.60	1.20	3.00
12-14 50-Rosa cover; 1/05 #26	0.50	0.90	2.25
15-rFC 65 68 pgs)-1/4-Thurman Bat; Barks-a	0.40	1.60	4.00
16-20, 22 31-32 24-27, 29 31,32-Rosa-c 25-1/05 #21	0.40	0.80	2.00
23 Cavaliers of the Lost Library; Rosa-c/a/story; origin of the Junior Woodchuck Guidebook	0.60	1.20	3.00
28-(2.95, 68 pgs)-rUS #43 with restored missing panels; Rosa-c	0.80	1.60	4.00
30-(2.95, 68 pgs)-rUS #32; Rosa-c, 33-(2.95)	0.80	1.60	4.00



Weapon X #-?

WALT KELLY'S ...
Dec, 1987-Apr 1988
Eclipse Comics

...Christmas Comics 1 (1987, 1.75, color)	0.40	0.70	1.75
... Springtime Tales 1 (1988, 2.50)	0.50	1.00	2.50

WANTED: THE WORLD'S MOST DANGEROUS VILLAINS
July-Aug, 1972-No. 9, Aug-Sept, 1973 (All 20¢ issues)
DC Comics (All reprints)

1 Batman-c/story; Green Lantern-r/GL 1	1.30	2.60	6.50
2 Batman/Joker/Penguin c/story reprinted from Batman #25	1.20	2.50	8.00
3-9, All GA reprints	0.80	1.60	4.00

WARBLADE...ENDANGERED SPECIES
Jan 1995 - Apr 1995 (2.50, color, limited series 4)
Image Comics

1-4, 3 Gatefold wraparound-c	0.50	1.00	2.50

WARCHILD
Jan 1995 - Present (2.50, color)
Maximum Press

1-2;1-Liefeld-cls	0.50	1.00	2.50

WARLOCK (The Power Of...) (See Fantastic Four 66, 67, Incred. Hulk 178, Infinity War, Marvel Premiere, Silver Surfer #45, Strange Tales, Thor 165) Aug, 1972-No. 6, Oct, 1973; Feb, '5, Oct, 1975-No. 15, Nov, 1976
Marvel Comics Group

1-Origin retold by Kane	3.60	10.70	25.00
2, 3	1.60	5.00	11.00
4-8; 4-Death of Eddie Roberts	1.30	3.30	7.50
9 3rd Thanos saga begins, Thanos cameo; Starlin-c/a in 9? 15	1.50	4.00	9.00
10-Gerg Infinity Thanos & Gamora, Thanos cameo; Thanos vs. Magus-c/story	4.00	13.00	30.00
11-Thanos app.; Warlock dies	3.60	11.00	25.00
12-14: Saga cont. 14-Last 25¢ issue	1.60	4.70	11.00
15-Thanos-c/story	3.30	10.00	23.00

WARLOCK (Special Edition-c/a-cover)
Dec, 1982-No. 4, Jan, 1983 (2.00, Direct)
Marvel Color-c/Group

1-4: Thanos c/tls; Starlin c/a-1, 2, 4; 1, 2, 4, 178-181, Warlock 9-15, Marv Team-Up 55, Avengers Ann. 7, Marv 2-in-1 Ann. 2	1.20	3.00	7.00
Special Edition #1 (12/83)	0.50	1.00	2.50

WARLOCK
May, 1992-No. 0, Oct. 1992 (2.50, color, mini-series)
Marvel Comics

Warlock Special Edition-c/a/story	0.50	1.00	2.50

WARLOCK AND THE INFINITY WATCH
Feb 1992-July 1995 (1.25/1.50 color)
Marvel Comics

1-Starlin script; begin; Austin-c/i(p) in 1-4, 7; sequel to Infinity Gauntlet; brief origin recap; Warlock	0.80	1.60	4.00
2-Re-Intro Moondragon	0.70	1.40	3.50
3	0.50	1.00	2.50
4-6	0.40	0.70	1.75
7-24,26,27 7-Re-intro The Magus; Moondragon app. 8, 9-Gamora battle; Thanos-c/story 10-Thanos-c/sty, 13-Hulk	0.40	0.70	1.75
25 (2.95, 52 pgs.)-Die cut embossed dbl.ish-c, Thor & Thanos app.	0.60	1.20	3.00
28-42: 28-Begin 1.95-c-boxed-in-card sheet, 42-Final issue	0.40	0.80	2.00

WARLOCK CHRONICLES
June, 1993-No. 8, Feb, 1994 (2.00, color, mini-series)
Marvel Comics

1-(2.95)-Has a-gatefold & embossed-c;origin retold; Starlin scripts			
begin; Keith Williams-i	0.60	1.20	3.00
2-8; 3-Thanos & Mephisto-c/story, 4-Vs. Magus-c/story	0.40	0.80	2.00

WARLORD
Jan, Feb. 1976-No. 133, Winter 1988-89
National Periodical Publ. (all series)/DC Comics
1 Cont'd from 1st Issue Special, Mike Grell-a

2 Once Machine	2.10	6.40	15.00
3-5	1.30	3.30	8.00
6-10: 6-Intro Mamah & New costume	0.90	2.30	5.50
11-20; 11-Omaryo	0.90	1.70	4.25
21-40; 32, 38 Images Omaryo; Starlin	0.70	1.30	3.25
41-47, 49-52; 51-Reprints #1	0.50	0.90	2.25
48-(52 pgs.)-1st app. Arak	0.50	0.90	2.25
53-130, 132-100 Double size	0.30	0.60	1.50
131-The Likeness of DC (9/88)	0.30	0.60	1.50
133-Last Issue (52 pgs., 1.50)	0.60	1.20	3.00
Annual 1 (1982)	0.30	0.60	2.00
Annual 2-6 (1983-87)	0.40	0.80	2.00
	0.20	0.40	1.00

WARLORD
Jan, 1992-No.6, June, 1992 (1.75, color, mini-series)
DC Comics

1-6: Grell-c & scripts in all	0.40	0.70	1.75

WAR MACHINE (See Iron Man #281, 282 & Marvel Comics Presents #152)
Apr, 1994-Present (1.50, color)
Marvel Comics

"Ashcan" Ed (no date, 75¢, B&W, 16 pgs.)	0.20	0.30	0.75
1-(2.95, 52 pgs.)-Collector's Ed., embossed foil c; Gable app.	0.60	1.20	3.00
1-(2.00, 52 pgs.) Newsstand Ed.; Gable app.	0.40	0.80	2.00
2-14, 16-18: 2 Bound-in trading card sheet, Gable app. 2,3-Deathlok app. 8-Red logo	0.30	0.60	1.50
15-(2.95)-Polybagged w/16 pg. Marvel Action Hour preview and accesto panel, yellow logo	0.60	1.20	3.00
15-(2.50) Flip Book	0.50	1.00	2.50

WAR PARTY
Oct, 1994-Present (2.95, B&W)
...ughtin'up Comics
1-1st app. Deathmark | 0.60 | 1.20 | 3.00 |

WARRIOR NUN AREALA
Dec, 1994 - Present (2.95, color)
Antarctic Press

1	1.00	2.00	5.00
2–3	0.60	1.20	3.00
3-bagged w/CD	1.20	2.40	6.00

WARSTRIKE
May 1994-Present (1.95, color)
Malibu Comics (Ultraverse)

1–7; 1-Simonson-c	0.40	0.80	2.00
1-Holo 3000 Limited silver foil	2.50	6.30	15.00
Giant Size 1-(12/94, 2.50, 44 pgs)-Prelude to Godwheel	0.50	1.00	2.50

WARZONE
1995 (2.95, B&W)
Entity Comics

1-3	0.60	1.20	3.00

WATCHMEN
Sept, 1986-No. 12, Oct, 1987 (mini-series)

Comics			
12	0.80	1.60	4.00
EAPON X			
1994 (12.95, color, one-shot			
Marvel Comics			
Mark Millar/Marc Silvestri 1-shot	1.90	6.00	15.00
EAPON X			
1995 - Present (1.95, color)			
Marvel Comics			
Age of Apocalypse	1.20	2.40	6.00
1-4	0.60	1.20	3.00
EAPON ZERO; T-MINUS-4			
1996 - Present (2.50, color)			
1-Dimension script	0.50	1.00	2.50
EB OF SPIDER-MAN			
1, 1985 - Present			
Marvel Comics Group			
1 50th app, black costume	5.40	16.00	38.00
3	1.40	3.50	8.50
3-D Walk-a-ver	1.10	2.70	6.50
13 1st Painter-c	1.10	2.20	5.50
28, 38 (5/86): 1st app. Venom (behind the scenes, not shown)			
39 Intro Humbug & Solo	1.00	2.00	5.00
New Hobgoblin (Macendale), Wolverine app	2.30	6.90	16.00
50 Origin recap; Rose & Hobgoblin (Daedle)	2.70	6.00	15.00
1, 52: 1st part Ravens storyline begins	1.70	4.20	10.00
57, 39-47, 49	0.68	1.10	2.75
Hobgoblin app.	1.30	3.00	7.50
Ong vs & 1st full app. of demon c/Hobgoblin (Demogoblin) cont'd			
from Spect. Spider-Man #147	3.60	11.00	25.00
51, 52 (pgs.)	0.56	1.80	2.50
58	0.40	0.80	2.00
Comic Specy cont from Sp. Spider-Man	1.70	4.00	10.00
65, 66, 85, 87, 88, 91-94: Begin Joe Rose & Hobgoblin I story			
93, 94: Hobgoblin (Macendale) reborn c/story	0.40	0.80	2.00
67: Green Goblin app. as a super-hero	0.60	1.20	3.00
76: Demon leaves Hobgoblin, 1st Overmage Jr.	0.50	1.20	3.00
95 (2.95, 52 pgs.): 5 Silver holograms-c, polybagged w/poster			
	0.80	2.10	5.00
2nd printing gold hologram-c	0.60	1.20	3.00
Reg. 4-part cover w/parts of Venom	0.70	1.30	3.25
99, 101-106: 104-106: hi-tech black-ops	0.40	0.70	1.80
125, 52 pgs.): Holo-grafix foil c-onto new Spider-Armor			
111, 107-1st to Sandstorm, Sand & Quicksand app.	0.30	0.50	1.25
113-116, 118, 119, 121-124, 126-128, 112-Begin "Lost-c bound-in trading			
card sheet. 113-Carnage app. 118-1st solo clone, Venom app. 119-Intro Kaine,			
Scarlet Spider, Venom app. 122-Max Carnage pt. 2 & 10	0.60	1.90	
132, 12.95): Collector's Ed. polybagged w/Mail-C, 15 pg. preview of S-M			
cartoon & animation ed	0.60	1.20	3.00
141-149-Flip book/Power & Responsibility Pt. 1	0.30	0.60	1.50

Weird Mystery Tales #9

117-2 (2.95): Collectors edition; foil-c, flip book	0.80	1.60	4.00
139-145: Direct ed. polybagged w/Marvel Milestone Annual; S-M #150			
& coupon for Annual; S-M #596, S-M #53 & Spect. S-M #219	1.10	2.70	6.50
120-(2.25)-Flip book w/preview of The Ultimate Spider-Man	0.50	0.90	2.25
125-(5.95)-Holodisk-c-Gwen Stacy clone	0.80	1.60	4.00
125-(2.95)-Newsstand	0.60	1.20	3.00
Annual 1-('85)	0.60	1.20	3.00
Annual 2-('90) Arthur Adams-a	1.30	3.00	7.50
Annual 3-('87)	0.60	1.20	3.00
Annual 4-('88)-Evolutionary War	0.78	1.40	3.50
Annual 5-('89, 2.00)-Atlantis Attacks	0.60	1.10	2.75
Annual 6-('90, 2.00)-Punisher back-up story	0.60	1.10	2.75
Annual 7-('91, 2.00)-Origin recap of Hobgoblin I & II, Green Goblin I & II,			
Venom; Larsen/Austin-c	0.60	1.10	2.75
Annual 8-('92, 2.25)-Venom story, pt. 3	0.60	1.10	2.75
Annual 9-('93, 2.95)-Polybagged w/Card	0.70	1.30	3.25
Annual 10 ('94, 2.95, 68 pgs.)	0.60	1.20	3.00

WEIRD MYSTERIES TALES (See DC 100 Page Super Spectacular #4)
July-Aug. 1972-Bit. 24, Nov. 1975
National Periodical Publications

1-Kirby-a; Wrightson splash pg.	1.20	2.40	6.00
2-24-6-Starlin-a. 24-Wrightson-c	0.60	1.10	2.75

WEIRD SCIENCE
Sept. 1990-No. 4, Mar. 1991 (1.95, color, 68 pgs.)
Gladstone Publishing

1-4-Reprints. 3-Begin 2.00-c	0.40	0.80	2.00

WEIRD WAR TALES
Sept.-Oct. 1971-No. 124, June, 1983
National Periodical Publications/DC Comics

1-Robert-a in 1-4, 7; c-1-7	1.60	3.25	8.00
2, 3-Drucker-a. 2-Crandall-a. 3, 5-Heath-a	0.90	1.80	4.50
4-7, 9, 10, 5, 6, 10-Toth-a	0.70	1.40	3.50
8-Neal Adams-c(inf)	1.10	2.20	5.50
11-50: 36-Crandall & Robert-r/#2	0.50	0.90	2.25
51-63, 65-67, 69-124: 93-Ernst/Josiah Creature Commandos			
101-Arthur/Adkins-r/G.I. Robot	0.40	0.70	1.75
64, 68-Truitt-Miller-a	0.50	1.00	2.50

WEIRD WESTERN TALES (Formerly All-Star Western)
No. 12, June-July 1972-No. 78, Aug. 1980
National Periodical Publications

12-(52 pgs.)-3rd app. Jonah Hex; Bat Lash & Pow Wow Smith-r			
El Diablo by Neal Adams/Wrightson	2.60	8.00	18.00
13-4th app. Jonah Hex; Neal Adams-a	2.20	5.70	13.00
14, 29, 14-Toth-a. 29-Origin Jonah Hex	1.40	2.80	7.00
15-Neal Adams-c/story. Jonah Hex	1.20	3.00	7.00
16, 17, 19-28, 30-38: Jonah Hex in all. 38-Last Jonah Hex			
	0.60	1.20	3.00
18-1st all Jonah Hex issue (7-8/77) & begins	1.10	2.20	5.50
39-70: 39-Origin/1st app. Scalphunter & begins	0.40	0.80	2.00

WEIRD WONDER TALES
Dec, 1973-No. 22, May, 1977
Marvel Comics Group

1-Wolverton-r/Mystic #6 (Eye of Doom)	0.50	1.00	2.50
2-22: 19-22-Du Quid (Ghost)-r	0.40	0.80	2.00

WEIRD WORLDS
Aug.-Sept., 1972-No. 9, Jan.-Feb, 1974; No. 10, Oct.-Nov, 1974
National Periodical Publications

1-John Carter, Warlord of Mars & David Innes begin (1st DC app.);			
Kubert-c (#1-10 are 20¢ issues)	0.90	1.80	4.50
2-7-7-Last John Carter	0.50	1.00	2.50
8-10: 8-Joe Wolf begins (1st app.) by Chaykin	0.40	0.70	1.75

WELCOME TO THE LITTLE SHOP OF HORRORS
May 1995_ Present (2.50, color, limited series)
Roger Corman's Cosmic Comics

1–3	0.50	1.00	2.50

WEREWOLF (Also see Dracula & Frankenstein)
Dec., 1966-No. 3, Apr., 1967
Dell Publishing Co.

1-1st app. (Super hero)	1.10	2.20	5.50
2, 3	0.70	1.30	3.25

WEREWOLF BY NIGHT (Also see Giant-Size...)
Sept, 1972-No. 43, Mar, 1977

Marvel Comics Group			
1-Ploog; a cont. of Mike Ploog's Hellhound #4	1.10	2.00	4.00
2	2.90	8.00	16.00
3–5	1.90	6.00	14.00
6–10	1.40	4.20	10.00
11, 20: 15: New origin, Dracula-c/story	1.30	3.30	8.00
21–31	0.90	2.10	5.00
32: Origin, 1st app. Moon Knight (6/75)	7.00	21.00	
33, 2nd app. Moon Knight	4.10	13.00	
34, 36, 38, 43	0.70	1.40	3.50
37: Moon Knight returns	1.30	3.00	7.50

WEST COAST AVENGERS
April 1984-No. 4, Dec. 1985 (Mini-series)
Marvel Comics Group

1	0.60	1.20	3.00
2–4	0.30	0.60	1.50

WEST COAST AVENGERS (Avengers West Coast #48-on)
Oct. 1985-No. 102, Jan. 1994 (Begins series)
Marvel Comics Group

1, 2: 1-Byrne-c/scripts begin, end 57	0.30	0.60	1.50
3, 4: 3-Kraven, Avengers West Coast	0.20	0.40	1.10
5-8: 8-Iron Man, Dr. Human Torch	0.20	0.60	1.50
9, 10, 15-19, 21-27, 30: 30-Wolverine-c/story	0.50	0.90	2.25
11-13, 50, 52 pgs.): 13-Four-c-over	0.30	0.60	1.50
14: 100 pgs. 68 pgs.): Red foil embossed-c, death of Mockingbird	0.80	1.60	4.00
100, 102-103: X-Men x-over	0.30	0.50	1.25
Annual 1: 1989	0.40	0.90	2.20
Annual 2: ('87, 1.25)	0.40	0.80	2.00
Annual 3: ('88, Evolutionary War	0.60	1.10	2.75
Annual 4: ('89, 2.00)-Atlantis Attacks	0.40	0.90	2.25
Annual 5: ('90, 2.00) Annual 6-('91, 2.00)	0.40	0.80	2.00
Annual 7: ('92, 2.25)-Punisher back-up	0.50	0.90	2.25
Annual 8: ('93, 2.95): Polybagged w/Card	0.60	1.20	3.00

WESTERN GUNFIGHTERS
Aug. 1970-No. 33, Aug., 1975 (1: 68 pgs., 2-7: 52 pgs.)
Marvel Comics Group

1-Ghost Rider (western) begins, ends #7	1.00	2.00	5.00
2-33: 7-Origin Ghost Rider retold. 10-Origin Black Bolt. 12-Origin			
Matt Slade	0.60	1.20	3.00

WESTERN KID, THE
Dec, 1971-No. 5, Aug. 1972 (All 20¢ issues)
Marvel Comics Group

1-Reprints, Rawhide Kid(3)	0.70	1.30	3
2-5: 2-Rawhide Kid. 5-Severin-c	0.40	0.80	2.00
	0.50	0.90	2.25

WESTERN TEAM-UP
Nov, 1973 (.20¢)
Marvel Comics Group
1-Origin & 1st app. The Dakota Kid | 0.40 | 0.70 | 1.8

WETWORKS

Late 1994 Present (1.95 color)
Image Comics

1 "Pilot" con c. Gatefold wraparound 1.00 2.00 5.00
1 Chicago Comicon Ed 1.40 2.80 7.00
2-4 0.40 0.80 2.00
2 Alternate Portada c. Joe Deathblow #5 1.80 3.60 9.00
5 (2 501 6-7 0.50 1.00 2.50
8 (1.95) Newsstand Deathstorm Rising Pt 7 0.40 0.80 2.00
Alternate Demi Monde Wildstorm Rising Part 2 0.50 1.00 2.50
Trade Paperback Collects no comics 0.50 1.00 2.50

WHERE IS GIANT COMICS

Mar, 1994 (one-shot, 98¢, one-shot, full color)
Gladstone

Wacky Bunch n by Wally Wood 5.00 15.00 35.00

WHAT-IF?

Jan (Late) Aug '87 Oct 1994
Marvel Comics Group (All are 52 pgs.)

Spider-Man, E F 2.00 7.75 10.00
Dracula 1 1.70 4.00 10.00
1 1.70 3.30 8.00
Spider-Man Back to the Stone Age 1.20 2.90 7.00
0.90 1.80 4.50
Carson, Boscema c/a 1.10 2.70 6.50
16-18 0.90 1.70 4.25
17 Ghost Rider & Son Of Satan app 1.30 3.00 7.50
18 20, 25 18-Begin P/C-c 19 Spider-Man 22 Ghost Rider 0.90 1.70 4.25
27 X-Men app.; Wilkerc 1.60 4.70 11.00
28 Daredevil by Miller/Ghost Rider app 1.60 4.70 11.00
29 What If Spider-Man's Clone Had Lived? 2.00 5.00 12.00
31 Bryan J. QC c. X-Men app., Wolverine app. 2.10 6.40 15.00
32 47 37 Old X-Men & Silver Surfer app. 0.50 1.00 2.50
Special (6/88, 1.50, color) 0.40 0.80 2.00

WHAT IF...? (2nd Series)

Aug 1989-Present (1.50/1.50, color)
Marvel Comics

1 Evolutionary War 1.00 1.90 4.75
2-20 D., Punisher app. 0.60 1.10 2.75
6 3-Men 0.60 1.10 2.75
Wolverine app., Leiloid c/app 0.90 2.30 5.50
11 Miller c/a-Daredevil-c(1) 0.50 0.90 2.25
12 X-Men 0.60 1.20 3.00
Punisher app. 0.60 1.20 3.00
13 15, 17 23, 23, 27-29, 33-Punisher app., Jim Lee-c, 15 Capullo c/a 0.30 0.60 1.50
16 Clan battles Wolverine 0.90 1.80 4.50
Silver Surfer by Lim/Austin-c/a 0.60 1.20 3.00
Wolverine, Punisher app. 0.60 1.10 2.75
50, 52 pgs.) Wolverine app. 0.60 1.20 3.00
Punisher app. 0.60 1.80 2.00
75 52 pgs.) 0.40 0.70 1.75
81 Cosmic Spidey & Venom app. 37 Wolverine 0.30 0.60 1.50
75 52 pgs.) Avengers vs. Galactus 0.40 0.70 1.75
51 60 43-Wolverine 44-Venom/Punisher 45-Ghost Rider
story 47-Magneto 49-51-vs Surfer/Titans, 52-Dr. Doom 54-
Beast 58-Punisher 59-Wolverine 60-X-Men Wedding Album 0.30 0.50 1.25
75 52 pgs.) Re-released c. "What If Hulk Had Killed Wolverine" 0.60 1.20 3.00
Punisher 1 50 - Double-sized comic issues; Spider-Man, 74 X-Men 0.30 0.60 1.50
Wolverine app. of Apocalypse-str. "Age of Ragnarok" 0.30 0.60 1.50

WHAT THE ...?

Sept, Nov '88 Jan '89 Dec '89 Jan '90 Dec '90 Jan '91 Dec '91 Jan '92 Dec '92 Jan '93 Dec '93 Jan '94 Dec '94 Jan '95 Dec '95 Jan '96 Dec '96 Jan '97 Dec '97 Jan '98 Dec '98 Jan '99 Dec '99 Jan '00 Dec '00 Jan '01 Dec '01 Jan '02 Dec '02 Jan '03 Dec '03 Jan '04 Dec '04 Jan '05 Dec '05 Jan '06 Dec '06 Jan '07 Dec '07 Jan '08 Dec '08 Jan '09 Dec '09 Jan '10 Dec '10 Jan '11 Dec '11 Jan '12 Dec '12 Jan '13 Dec '13 Jan '14 Dec '14 Jan '15 Dec '15 Jan '16 Dec '16 Jan '17 Dec '17 Jan '18 Dec '18 Jan '19 Dec '19 Jan '20 Dec '20 Jan '21 Dec '21 Jan '22 Dec '22 Jan '23 Dec '23 Jan '24 Dec '24 Jan '25 Dec '25 Jan '26 Dec '26 Jan '27 Dec '27 Jan '28 Dec '28 Jan '29 Dec '29 Jan '30 Dec '30 Jan '31 Dec '31 Jan '32 Dec '32 Jan '33 Dec '33 Jan '34 Dec '34 Jan '35 Dec '35 Jan '36 Dec '36 Jan '37 Dec '37 Jan '38 Dec '38 Jan '39 Dec '39 Jan '40 Dec '40 Jan '41 Dec '41 Jan '42 Dec '42 Jan '43 Dec '43 Jan '44 Dec '44 Jan '45 Dec '45 Jan '46 Dec '46 Jan '47 Dec '47 Jan '48 Dec '48 Jan '49 Dec '49 Jan '50 Dec '50 Jan '51 Dec '51 Jan '52 Dec '52 Jan '53 Dec '53 Jan '54 Dec '54 Jan '55 Dec '55 Jan '56 Dec '56 Jan '57 Dec '57 Jan '58 Dec '58 Jan '59 Dec '59 Jan '60 Dec '60 Jan '61 Dec '61 Jan '62 Dec '62 Jan '63 Dec '63 Jan '64 Dec '64 Jan '65 Dec '65 Jan '66 Dec '66 Jan '67 Dec '67 Jan '68 Dec '68 Jan '69 Dec '69 Jan '70 Dec '70 Jan '71 Dec '71 Jan '72 Dec '72 Jan '73 Dec '73 Jan '74 Dec '74 Jan '75 Dec '75 Jan '76 Dec '76 Jan '77 Dec '77 Jan '78 Dec '78 Jan '79 Dec '79 Jan '80 Dec '80 Jan '81 Dec '81 Jan '82 Dec '82 Jan '83 Dec '83 Jan '84 Dec '84 Jan '85 Dec '85 Jan '86 Dec '86 Jan '87 Dec '87 Jan '88 Dec

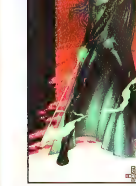
21-45: 38-(100 pgs.)	0.20	0.40	1.10

WOLF & RED
Apr 1995 - June 1995 (2 50, color, limited series)
Dark Horse Comics
1-3: Tex Avery characters | 0.50 | 1.00 | 2.50

WOLFF & BYRD, COUNSELORS OF THE MACABRE
May 1994-Present (2.50, B&W,
Exhibit A Press
1–7 | 0.50 | 1.00 | 2.50

WOLVERINE (Also see Incred Ibe Hulk #180 181 & Xstry Pyde & ...)
Sept. 1982- No. 4, Dec. 1982 (Mini-series)
Marvel Comics Group
1 Million-claim all | 4.50 | 16.00 | 34.00
2, 3 | 3.10 | 9.40 | 22.00
4 | 3.60 | 10.70 | 25.00
TPB (7/87, 4.95) -rl1-4 | 1.20 | 3.30 | 8.00
TPB (9 95) -2nd printing | 1.20 | 4.00 | 10.00

WOLVERINE (Also see Marvel Comics Presents)
Nov. 1988-Present (1 50/1 75/1 95, color)
Marvel Comics
1-Buscema-a begins, ends 16 | 4.50 | 15.00 | 34.00
2 | 2.00 | 6.00 | 14.00
3–5 | 1.20 | 4.00 | 10.00
6-9: 7, 8-Hulk app. | 1.50 | 5.00 | 12.00
-Deluxe issues, 1st Battle with Sabretooth | 4.30 | 12.90 | 30.00
11-16: 11-Alpha Centurion | 1.20 | 2.50 | 7.00
-17-20: 17-Byrne-c/a begins, ends #23 | 1.00 | 2.00 | 5.00
21-30: 24, 25, 27-Iron Lee-c | 0.80 | 1.60 | 4.00
31-40, 44, 47-36-Begin 1 75-c | 0.60 | 1.20 | 3.00
41 Sabretooth claims to be Wolverine's father, Cable cameo | 0.30 | 1.00 | 2.50
41-Gold 2nd printing | 0.30 | 0.60 | 1.50
42 Sabretooth & Cable app., Sabretooth grower not to be Wolverine's father | 1.20 | 2.40 | 6.00
42-Gold ink 2nd printing (3.75-c) | 0.40 | 0.70 | 1.75
43 Sabretooth/Wolverine saga concludes | 1.00 | 2.00 | 5.00
45, 46 Sabretooth-c/story | 0.80 | 1.60 | 4.00
48, 49 Sabretooth app., Weapon X sequel | 0.60 | 1.20 | 3.00
50 (2.50, 64 pgs.) Die-cut c/Weapon X sequel concludes Wolverine back to old yellow costume | 1.00 | 2.00 | 5.00
51-74: 76 80: 51-Sabretooth-c/app 55-57, 73-Gambit app | 0.40 | 0.80 | 2.00
60-64-Sabretooth storyline | 0.40 | 0.70 | 1.75
75 (3 95, 68 pgs.)-Wolverine hologram on c | 1.00 | 2.50 | 6.00
81-84, 86, 87: Begin 1 95-c, bound in card sheet | 0.40 | 0.80 | 2.00
85 (2.50)-Newsstand ed.dein | 0.50 | 1.00 | 2.50
85 (3 50)-Collectors edition | 0.70 | 1.40 | 3.50
87-90 (1.95)-Deluxe edition | 0.40 | 0.80 | 2.00
87-90 (1.50)-Standard edition | 0.30 | 0.60 | 1.50
91-93, 99-Return Flesh "Age of Apocalypse", 91-c/app | 0.40 | 0.80 | 2.00
Annual '94 (#1, 1989, 4 50)-The Jungle Adventure | 0.90 | 1.80 | 4.50
Annual 2 (12/90, 4.95)-Bloodlust | 1.00 | 2.00 | 5.00



Annual an (#3, 8/91, 5 95)-Ruline Of Terror, Cable & New Mutants app.; 2nd print exists	1.00	2.50	6.00
Battles the Incredible Hulk no (1989, 4.95, 52 pgs.)-Reprints Incredible Hulk #180 & 181	0.80	2.00	5.00
Blood Hungry ('94, 6 95, 68 pgs.)-Keith a/c/Wolverine stories from Marvel Comics Presents 85-92	1.20	3.00	7.00
Bloody Choices nn (1995, 2 95)	1.20	3.00	7.00
...Evolution nn (8/94, 5 95, graphic novel)	1.00	2.50	6.00
Global Jeopardy 1 (12/93, 2 95)-Embossed c; Sub-Mariner, Zabu, Ka-Zar, Shanna & Wolverine; produced in cooperation w/Nerds Wildlife Fund	0.60	1.20	3.00
Inner Fury nn (11/92, 5 95)-Metallic Ink c	1.00	2.50	6.00
...'95-nn (*95, 3 95)	0.80	2.00	5.00
Save The Tiger 1 (2/92, 2 95)-Kieth c; Wolverine stories from Marvel Comics Presents #1-16	0.60	1.20	3.00
...Typhoid's Kiss (6/94, 6 95) -r/Wolverine stories from Marvel Comics Presents #109-116	1.20	2.90	7.00

WOLVERINE AND THE PUNISHER: DAMAGING EVIDENCE
Oct, 1993 (no. 3, 1993 (2.00, color, mini-series)
Marvel Comics
1-3: 2, 3-Indicia says Punisher & Wolverine... | 0.40 | 0.80 | 2.00

WOLVERINE/GAMBIT: VICTIMS
Sep 1995-Present (2.95, color, limited series)
Marvel Comics
1-6: 6-c | 0.60 | 1.20 | 3.00

WOLVERINE: KNIGHT OF TERRA
1995 (6.95, color, one-shot)
nn-Outlanders-s | 1.40 | 2.80 | 7.00

WOLVERINE SAGA, THE
Sept, 1989-No. 4, Dec. 1989 (3.95, color, deluxe, mini-series)
Marvel Comics
1-Beginnings; Liefeld/Austin-c | 1.00 | 2.00 | 5.00
2–4 | 0.80 | 1.60 | 4.00

WOLVERINE VS. SPIDERMAN
Mar 1995 (2.50, color, one shot)
Marvel Comics
1-r/Marvel Comics Presents # 48-50 | 0.50 | 1.00 | 2.50

WONDER WOMAN
No 73, Apr, 1955-No. 329, Jun, 1986
National Periodical Publications/DC Comics
73-90: 73-1st code approved issue | 13.00 | 28.00 | 100.00
91-94, 96, 97, 99 | 8.00 | 24.00 | 65.00
95-Atom Bomb cover | 9.00 | 26.00 | 70.00
98-New origin & new art team (Andru & Esposito) begin (5/58) | 9.00 | 28.00 | 75.00
100 (8/58) | 11.00 | 33.00 | 87.00
101-104, 106-110 | 7.00 | 21.00 | 57.00
105-Secret origin, scarce (4/59) | 30.00 | 90.00 | 270.00
111-120 | 5.00 | 15.00 | 40.00
121-126-1st Last 10¢ issue | 3.00 | 9.00 | 25.00
127-130 | 2.00 | 5.00 | 12.00
131-150: 132-Flying saucer-c | 1.70 | 4.00 | 10.00
151-158, 160-170, 130-(12/66). | 1.50 | 3.80 | 9.00
159-Origin retold (1/66), 1st S.A. origin? | 1.70 | 4.00 | 10.00
171-179 | 1.40 | 2.80 | 7.00
179-195: 195-Wood inks | 0.80 | 1.60 | 4.00
196-198 (52 pgs.)-Reprints | 0.80 | 1.60 | 4.00
199, 200: Jeff Jones-c, 200-(5-6/72) | 1.00 | 2.00 | 5.00
201-210: 201, 202-Catwoman app. | 0.40 | 0.80 | 2.00
211-230, 233-266, 269-280, 284-286 | 0.20 | 0.40 | 1.00
231, 232-JSA guest star | 0.30 | 0.60 | 1.50
267, 268-Pre-intro Animal Man (1980) | 1.70 | 5.10 | 12.00
281-283: Joker-c/story | 0.60 | 1.20 | 3.00
287-New Teen Titans app. | 0.30 | 0.60 | 1.50
288-299, 301-328 | 0.20 | 0.40 | 1.00
300-(1-50, 76 pgs.)-JLA app. | 0.30 | 0.60 | 1.50
329-Double-size last issue | 0.30 | 0.60 | 1.50

WONDER WOMAN
Feb, 1987-Present
DC Comics
0-(10/94) | 1.00 | 2.00 | 5.00
1-Perez-c/a begins; covers only #225-60 | 0.60 | 1.20 | 3.00
2–20 | 0.30 | 0.50 | 1.25
21-49, 51-62: 24-Last Perez-a; 60-VL Jabo | 0.30 | 0.50 | 1.00
50-(1.50, 52 pgs.)-New Titans, JLA app. | 0.30 | 0.60 | 1.50
63-81, 83-New Direction & Bolland-c begin | 0.30 | 0.50 | 1.25

Assistant Wonder...

82-84, 82-begin 1.50-c	0.40	0.80	2.00
85-1st Brendano	1.40	2.80	7.00
86, 87	0.40	0.80	2.00
88-93, 88-Superman c & app., 90-1st Artemis	0.80	1.60	4.00
94-98, 91 (11/94) 93-Hawkman app. 96 letter-c	0.40	0.80	2.00
98-begin 1.75-c, 99, 101-, 101-John Byrne s/a	0.40	0.70	1.75
100-(2.95)-Newsstand, Death of Artemis	0.60	1.20	3.00
100-(3.95)-Direct Market, fea-c, Death of Artemis	0.80	1.60	4.00
Annual 1 ('88, 1.50)-Art Adams-a	0.40	0.80	2.00
Annual 2 ('89, 2.00)	0.40	0.80	2.00
Annual 3 ('92, 2.50)-Quesada-c/p	0.50	1.00	2.50
Annual 4 ('95, 3.50)-Year One story	0.70	1.40	3.50
Special 1 ('92, 1.75)-Carel Gl & W, Bl, 63	0.40	0.80	2.00

WORLDS COLLIDE
July, 1994 (2.50, color)
DC Comics
1-(2.50, 52 pgs.) | 0.50 | 1.00 | 2.50
1-(3.95, 52 pgs.)-Pyrha gaged w/vinyl cling | 0.80 | 1.60 | 4.00

WORLD'S FINEST COMICS
No. 71, July-Aug. 1954-No. 323, Jan., 1986
National Periodical Pub./DC Comics
71 (Scarce)-Superman/Batman begin as team, Superman & Batman exchange identities | 61.00 | 182.00 | 605.00
72 (Scarce) | 47.00 | 142.00 | 425.00
73-(Scarce) | 51.00 | 153.00 | 460.00
74 | 41.00 | 122.00 | 365.00
75 | 37.00 | 112.00 | 335.00
76-80: 75-1st code approved, 3-4/55] | 29.00 | 88.00 | 235.00
81-90: 88 1st Joker/Luthor team-up | 23.00 | 69.00 | 185.00
91-93, 95-99 | 16.00 | 47.00 | 125.00
94-Origin Superman/Batman team retold | 51.00 | 152.00 | 405.00
101-120 | 29.00 | 86.00 | 230.00
101-110 | 11.00 | 32.00 | 85.00
111-121: 121-Last 10¢ issue | 8.00 | 24.00 | 65.00
122-128, 130-142: 125-Superman beg vs (5/62) 4.30 | 13.00 | 30.00
129-Joker/Luthor team-up-c/story | 6.00 | 17.00 | 40.00
143-150 | 2.90 | 8.60 | 20.00
151-155, 157-160 | 2.00 | 5.00 | 12.00
156-1st Bizarro Batman; Joker-c/story | 10.00 | 30.00 | 70.00
161, 170-Giants (6-7/64 & 6-8) | 4.00 | 12.00 | 30.00
162-165, 167-169, 171-174 169-(9/67)-3rd app. new Batgirl (cover and 1 panel cameo) | 1.70 | 4.20 | 10.00
166-Joker-c/story | 2.00 | 6.00 | 14.00
175, 176-N. Adams-a, r/Det. 225, 226 | 1.70 | 5.10 | 12.00
177-Joker/Luthor team-up-c/story | 1.70 | 5.10 | 12.00
178, 180-187 | 1.10 | 2.20 | 5.50
179, 188-Giants 6-52 & 6-64 | 1.70 | 4.20 | 10.00
189-196 | 0.90 | 1.70 | 4.25
197-Giant G-76 | 1.50 | 3.80 | 9.00
198, 199-3rd Superman/Flash race, see Flash 175 & Superman 199 | 2.00 | 7.00 | 60.00
200-205: 204-Last 15¢ issue, 205 r/Shining Knight by Frazetta, Item Flash v-over, 205, 207-212-(25¢, 52 pgs.) | 0.60 | 1.20 | 3.00

20S-Giant G-98 0.90 1.70 4.25
20T-248 2:15 Intro Batman, Jr & Superman, Jr 221,228 (100 pgs.)
.344-257-5M pgs.); 253 365 (68 pgs.); 268 742 (52 pgs.)
0.90 1.70 4.25
249 The Creeper by Ditko begins 1.10 2.20 5.50
250-270, 272-299, 301-323 0.50 0.90 2.25
271-Origin Superman/Batman team retold 0.50 1.00 2.50
303-(11.25, 52 pgs.)-New Teen Titans, DA app 0.70 1.30 3.25

WRATH (See Threatsyre #4
Jan. 1994 Preview: 1.95 color)
Malibu Comics
1, 0, 2-Malcolm Jarvis' 1st app. Slayer 6.5-Free app. & Maniac & Warshrike app. 9-Prime app. 0.40 0.80 2.00
1*, Ultra 5000 Limited silver foil 2.10 6.40 15.00
Giant Size 1 (2.50, 64 pgs) 0.50 1.00 2.50

W. Lee Eames' Geraint Wand & Dark Horse Comics AB)
Feb. 1996-Present (2.00, color)
Dark Horse Comics
1-1.5-Pin Bulls n-over 0.40 0.80 2.00
1, 1*-B-(2.50)-Ghosts-c/b app. 0.50 1.00 2.50
...Hero Illustrated Special #2 (6/94, 1.00, 20 pgs.) 0.20 0.40 1.00
One Shot to the Head ('94, 2.50, 36 pgs.)-EMHer-c 0.50 1.00 2.50

X-CALIBRE
Mar 1993 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 0.80 1.60 4.00
2-4 0.60 1.20 3.00

XENOBROOD
Nov 0, Oct, 1994-Present (1.50, color, mini-series..?)
DC Comics
0 & 0-"Xenobrood" in indicia 0.30 0.60 1.50

XENOTECH
Sept, 1993-Present (2.75, color)
Image Publishing
1-3-Boxed w/2 trading cards: 2 (10/94) 0.60 1.10 2.75

XENYA
Apr, 1994-Present (2.95, color)
Sanctuary Press
1, 2, 1-Hildebrandt-c/intro Xenya 0.60 1.20 3.00

X-FACTOR (Also see Spider-Man and X-Factor)
Feb. 1986-Present
Marvel Comics Group
1-1!, 25, 52 pgs.)-Cont'd from FF 286; Baby Nathan apps. on 2 pgs. (2nd app. after X-Men 201) 1.20 5.00 12.00
2-5, 5-1 st app. Apocalypse (2 pg. cameo) 1.00 2.00 5.00
6-1st full app. Apocalypse 2.00 4.00 10.00
7, 10-10-Sabretooth apps. (11/86,3 pgs.) cont'd in X-Men #252, 1st app. in an X-Men comic 0.80 1.60 4.00
11-20 13 Baby Nathan app. in flashback 0.60 1.20 3.00
21, 23-23-1 st Archangel (cameo) 0.50 1.00 2.50
24-1st full app. Archangel 2.10 6.40 15.00
25-28 Fall Of The Mutants In #24-26 2.10 6.40 15.00
27-30 0.40 0.80 2.00
31-37, 39, 41-49: 35-Origin Cyclops 0.30 0.60 1.50
38-(1.50, 52 pgs.) 0.40 0.80 2.00
50-Liefeld-c/a (9/88, 1st at Marvel!) 0.40 0.80 2.00
50-(1.50, 52 pgs.)-Liefeld/McFarlane-c 0.60 1.20 3.00
51-53-Sabretooth app. 52-Liefeld-c(p) 1.00 2.00 5.00
54-59, 56-Silvestri-c(p) 0.20 0.40 1.00
60, X-Tinction Agenda, New Mutants app. 0.30 0.60 1.50
60-Gold 2nd print 0.50 1.00 2.50
61-62, X-Tinction Agenda, New Mutants app. 1.00 2.50 6.00
63-Portraco/Hibbert-c/a begins 1.00 2.50 6.00
64-67, 69, 71, 73-75-68...eyeless co-plots, 66, 67, 74-Baby Nathan app. in #68 0.40 0.80 2.00
70-Baby Nathan is sent into future 1.00 2.00 5.00
71-New wrash begins, Stroman-c/a begins 1.00 2.50 6.00
72-2nd printing (1.25-c) 0.30 0.50 1.25
*2, *74-74-Last 1.00-c 0.30 0.60 1.50
(1.75, 52 pgs.) 0.40 0.70 1.75
*6, 83, 77, 79-Jim Stroman-a 0.30 0.50 1.25
84-86, 88-90-(1.50-c)-Polybagged w/trading card, etc. #84 on-c 0.5, 86 0.40 0.80 2.00
87, 91, 99, 101, 87-92 Quesada-c/a, 88-1st app. Random

0.30 0.90 1.25
92-(1.50, 68 pgs.)-Morissette-c/a-w/bonus hologram on c, Origin X-Men 0.90 1.80 4.50
30th anniversary issue by Quesada-c/a
93-2nd printing 0.70 1.40 3.50
100-(2.95, 52 pgs.)-Collectors Edition, embossed foil-c, death of Multiple Man 0.60 1.20 3.00
100-(1.75, 52 pgs.) Newsstand Edition 0.40 0.70 1.75
102, 103, 107-111, 102-Stage 1.50-c, bound-in card sheet 0.30 0.60 1.50
106-(2.00)-Newsstand edition 0.40 0.80 2.00
106-(2.95)-Collectors edition 0.60 1.20 3.00
108-114-(1.95)-Release edition 112 returns from "Age of Apocalypse" 0.40 0.80 2.00
Annual 1 (10/86), (100/87) 0.50 1.00 2.50
Annual 2 ('88) Evolutionary War 0.50 1.00 2.50
Annual 4 ('89) 3,000-Atlantis Attacks 0.50 1.00 2.50
Annual 5 ('90) 2,000-New Mutants x-over 0.50 1.00 2.50
Annual 6 ('91, 2,00)-New Warriors, X-Force app. 0.50 1.00 2.50
Annual '92 ('92, 2.25) 1st Quesada-c/a on X-Factor 0.90 1.80 4.50
Annual '93 ('93, 2.95) Bagged w/trad ng card 0.60 1.20 3.00
Annual '94 ('94, 2.95)-Austin-a(i) 0.60 1.20 3.00
...Prisoner Of Love ('90, 4.95)-Starlin script 1.00 2.00 5.00

X-FILES, THE
Jan 1995 - Present (2.50, color)
Topps Comics
1-Adaptation of TV Show/Direct Market & Newsstand 5.00 10.00 25.00
2 3.00 7.20 18.00
3-4 2.50 5.00 12.00
5-7 0.50 1.00 2.50
Asher-giveaway w/Star Wars Galaxy Mag (8&W) 1.40 2.80 7.00

X-FORCE (See New Mutants #100)
Aug, 1991-Present (1 00/11 25/1 50, color)
Marvel Comics
1-(1.50 52 pgs.)-Polybagged w/in 1 of 5 Marvel Universe trading cards: Liefeld a-1-7, 9a, c-1-9, 11p 0.80 1.60 4.00
1-With Cable card 1.00 2.50 6.00
1-2nd printing, new cvr, c: Kirk-c,no bag or card 0.30 0.60 1.50
2, 2-2-Deadpool-c/story 0.40 0.80 2.00
4-Spider-Man x-over w/Spider-Man #16 0.60 1.20 3.00
5, 10, 7, 9, 10-Weapon apps. 0.30 0.60 1.50
11-15, 19-24, 26-33, 35-Cable leaves X-Force, Capiello a-beg, 35, ends #25, 27-Capiello-c only 0.30 0.50 1.25
16-18-(1.50)-Polybagged w/trading card 0.40 0.80 2.00
25-(3.50, 52 pgs.)-Wraparound c, w/Cable hologram on c, Cable returns! 1.80 4.50
34-37, 39-43: 34-Bagged 1.50-c, bound-in card sheet 0.30 0.60 1.50

18-(2.00)-Newsstand edition 0.40 0.80 2.00
18-(2.95)-Collectors edition 0.60 1.20 3.00
44-45-(1.95)-Deluxe edition 0.40 0.80 2.00
44-46, 44-Return from "Age of Apocalypse", 45-Sabretooth app. 0.40 0.80 2.00
Annual '1 ('92, 2.25)-Alx Liefeld-c/a; 1st Capiello-a on X-Force 0.50 0.90 2.25
Annual '2 ('93, 2.95)-polybagged w/trading card; intro X-Treme 0.60 1.20 3.00
Annual '3 ('94, 2.95, 68 pgs.) 0.60 1.20 3.00
...And Spider-Man: Sabotage rpt (11/92, 6.95)-r/X-Force #1, 4 & 5-AI #16 1.20 2.90 7.00

XIMOS: VIOLENT PAST
Mar, 1994-Feb. 2, Mar, 1994 (2.50, color, limited series)
Triumphant Comics
1, 2 0.60 1.10 2.75

X-MAN
Mar 1995 - Present (1.95, color)
Marvel Comics
1-Age of Apocalypse 1.20 2.40 6.00
2-4 0.80 1.60 4.00
5-7 0.40 0.80 2.00

X-MEN (Also see X-Men, Nov. 142-present; see Giant-Size)
1-Origin & 1st app. The X-Men (Cyclops, Angel, Beast, Iceman & Marvel Girl begin), 1st app. Magneto & Prof. X 470.00 1400.00 4200.00
2-1st app. The Vanisher 126.00 385.00 1155.00
3-1st app. The Blob 56.00 167.00 500.00
4-1st app. Quicksilver, Scarlet Witch; 3rd app. Magneto 48.00 145.00 435.00
5-Magneto & Evil Mutants-c/story 33.00 100.00 300.00
6-10-Evil Mutants-Mariner app. 7-Magneto app. 9-Early Avengers x-over 19-1st S.A. app. Ka-Zar 24.00 72.00 215.00
11, 13-15-15-Origin Beast 19.00 66.00 175.00
12-Origin Professor X; origin & 1st app. Juggernaut 29.00 88.00 255.00
16-20, 19-1st Mimic 10.00 29.00 78.00
21-27, 29, 30-27-Spider-Man cameo 9.00 28.00 65.00
28-1st app. The Banshee 12.00 36.00 85.00
31-34, 36, 37-34-Adkins-c/a 6.40 19.00 45.00
35-Spider-Man app. (8/67) 10.00 30.00 70.00
38-Origins of The X-Men feature in #38-57 9.00 28.00 65.00
39, 40, 39-New costumes 6.00 18.00 42.00
41-49-44-1st app. G.A. Raven in S.A. 49-Stecarlo-c, 1st Polaris 5.70 17.00 40.00
50, 51-Stecarlo-c/a 6.40 19.00 45.00
52 4.00 12.00 28.00
53-Rusty Smith-c/a; 1st comic book work 6.30 19.00 44.00
54, 55-Smith cameo; 54-1st Alex Summers who later becomes Havok 6.00 19.00 45.00
56, 57, 59-63, 65-Adams-a 6.00 18.00 42.00
58-1st app. Havok (in costume) 9.00 27.00 62.00
64-1st Sunfire 6.00 18.00 42.00
66-Last new story with original X-Men (3/70), X-Men battle Hulk 5.00 15.00 35.00
67-70, 72-All 52 pgs. 67-Reprints begin (12/70), 9 month gap between #66 & 67), and #83 2.90 8.60 20.00
71, 73, 93-83-r/X-Men #35 (Spidey app.), 71-Last 15¢ issue 2.50 7.30 17.00
2.30 6.00 15.00
94-New X-Men begin (8/75); see Giant-Size X-Men 1st app. 9.00 30.00 70.00
96-Warlock w/Main Jewelers pull-out ad 30.00 90.00 300.00
95-Death of Thunderbird 8.00 25.00 58.00
96-99 25¢ & 30¢ versions exist 6.00 18.00 46.00
100-Old X-Men vs. New X-Men 7.00 21.00 50.00
101-Phoenix origin concludes 5.70 17.00 40.00
102-107, 102-Origin Storm 2.90 8.60 20.00
108-Byrne art begins in X-Men; see Marvel Team-Up #53 & 1st Byrne X-Men 6.00 18.00 42.00
109-114-Byrne/Austin 4.00 12.00 28.00
115, 117 2.90 8.60 20.00
112-119 2.40 7.00 17.00
120-1st app. Alpha Flight (cameo) 5.30 16.00 37.00
121-Alpha Flight (1st full story) 5.70 17.00 40.00
122-128, 123-Spider-Man x-over 2.20 6.90 16.00
129-1st app. Kitty Pryde, begin Dark Phoenix saga 2.70 8.00 19.00
130-1st app. Dazzler by Byrne (2/80) 2.40 7.30 17.00
131-135 2.00 6.00 14.00
136, 138 2.00 5.00 12.00
137-Phoenix dies; double size 2.10 6.00 15.00

139 Wolverine's new costume 3.70 11.10 26.00
150-Alpha Flight app. (also in #139) 3.00 10.30 24.00
141 Intro Future X-Men; intro Rachel (Phoenix I) 3.90 11.60 27.00

X-MEN
Oct, 1991-Present (1.00/1.25, color)
Marvel Comics Group
1-01.50, 52 pgs.)-Four different covers (a-d) by Lee/new team & Lee-c/a begin, ends #11 0.80 1.20 3.00
1-(3.95)-Prestige ed. (cover of dbl.-c gatefold-c, coated stock 0.90 2.30 5.50
2, 3, 5, 7 1.00 2.00 5.00
4-Wolverine back to old yellow costume (1/92), same date as Wolverine #50 1.00 2.00 5.00
6-Sabretooth-c/story; Thibert-c/i 6-9 1.00 2.00 5.00
8-Gambit vs. Bishop-c/story 0.80 1.60 4.00
9-Wolverine vs. Ghost Rider 0.80 1.60 4.00
10-Return of Longshot 0.80 1.60 4.00
11, 13-15-Last Lee-c/a. 12, 13-Thibert-c/a 0.40 0.80 2.00
11 9/Newsstand 2nd print, came w/X-Men board game 1.00 2.00 5.00
12 8.60 20.00
14-16-(1.50-c)-Polybagged w/trading card 0.40 0.80 2.00
17-24, 26-29, 31 28, 29-Sabretooth app. 0.30 0.50 1.25
25 (3.50, 52 pgs.)-Gambit hologram on c, 30th anniversary issue 0.90 1.80 4.50
25 30th anniversary issue; BB w/ w/ Magneto, Psylocke & Wolverine hologram, no price on cover 1.60 10.75 25.00
25-Gold 4.30 12.90 30.00
30-(1.95) Wedding issue, boards in trading card sheet 0.80 1.60 4.00
32-35 32-Begin 1.50-c/bound-in card sheet. 33 Gambit & Sabretooth-c & story 0.30 0.60 1.50
36,37 (2.95)-Collectors ed. issues 0.60 1.20 3.00
38-44 (1.95)-Deluxe edition. 42-43-Smith a 0.40 0.80 2.00
Annual 1('92, 2.25)-Lee-c & layouts 0.50 0.90 2.25
Annual 2('93, 2.95) Polybagged w/trading card, intro Emperor 0.60 1.20 3.00
Annual 3('94, 2.95, 68 pgs.) 0.60 1.20 3.00
. "Inferno" #1 0.20 0.40 1.00
...Fatal Attractions ('94, 3.7 95) x/X-Factor #92, X-Force #25, Uncanny X-Men #304 & Mini #23, Wolverine #75 and Excalibur #71 3.00 7.70 18.00
God Loves, Man Kills (8/94, 4.95) 1.20 2.90 7.00
The Gam ng of Bishop ('95, 1.95) x/Uncanny X-Men #332-335, X-Men 0.60 1.50 3.50

X-MEN ADVENTURES (TV)
Nov, 1992-No. 15, Jan, 1996; V2#1-Present (1.25, color)
Marvel Comics
1-Based on the TV cartoon series 0.90 2.00 5.50
2-5 X-Magneto-c/story 0.80 1.60 4.00
6-10 6-Sabretooth-c/story. 7-Cable-c/story. 10-Archangel guest star 0.40 0.80 2.00
11-14, 11-Cable-c/story 0.30 0.50 1.25
15-17, 15, 52 pgs.) 0.40 0.70 1.75
V2#1-8-Reboot-b trading card sheet 0.30 0.50 1.25
9-11: 9-Begin 1.50-c 0.30 0.60 1.50
V3#1-7 (3.95) 0.30 0.60 1.50

X-Factor #71

...Captive Hearts/Store Island (UPC & 95) x/X-Men Adventures #5-8 1.00 2.00 5.00
...Volume 3, The Sweetest Room, The Most Island Saga (5.95, 10/94, 1984) x/X-Men Adventures #9-12 1.00 3.00 6.00

X-MEN: ALPHA
1994 (3.95, color)
Marvel Comics
nn-Weaponized chromium cover 1.40 7.80 7.00
nn-(#499.95) Gold logo 7.00 21.40 50.00

X-MEN/ALPHA FLIGHT
Dec, 1985-No. 2, Dec, 1985 (Mini-series)
Marvel Comics Group
1, 2-Paul Smith-a 0.80 1.60 4.00

X-MEN AND THE MICRONAUTS, THE
Jun, 1984-No. 4, April, 1984 (Mini-series)
Marvel Comics Group
1-4: Guice-c(a)(p) in all 0.30 0.60 1.50

X MEN ARCHIVES
Jun, 1995-Present (2.25, color, limited series)
Marvel Comics
1-3-Featuring Legion, Claremont-s, Sienkiewicz-a 0.50 0.90 2.25
4-Featuring Magneto-Claremont-s 0.50 0.90 2.25

X-MEN ARCHIVES FEATURING CAPTAIN BRITAIN
July, 1995-Present (2.95, color, limited series)
Marvel Comics
1-2-Reprints earlier Captain Britain stories 0.60 1.20 3.00

X-MEN CHRONICLES
Mar 1995 (3.95, color)
Marvel Comics
1-Weaponized-c. Age Of Apocalypse 1.40 2.80 7.00
2-Age of Apocalypse 1.00 2.00 5.00

X-MEN CLASSIC (Formerly Classic X-Men)
No. 46, Apr 1990-Present (1.25/1.50)
Marvel Comics
46-69, 71-78, 80-89, 91-96, 98-99 0.30 0.50 1.25
70, 79, 90, 97-1 (1.5) 52 pgs.), 99-x/#166 0.40 0.70 1.75
100-110: 108-Boy-n 1.50-c 106-x/X-Men #200 0.30 0.60 1.50

X-MEN CLASSICS
Dec, 1983-No. 3, Feb, 1984 (2.00, Baxter paper)
Marvel Comics Group
1-3: X-Men-r by H. Adams 0.60 1.20 3.00

X-MEN OMEGA
June 1995 (3.95, color, one-shot)
Marvel
nn-End of Age of Apocalypse 1.00 2.00 5.00
nn-(#9.95)-Gold ed. 10.00 20.00 50.00

X-MEN PRIME
July 1995 (1.95, color, 56 pgs.)
nn-X-Men Reality Returns 1.00 2.00 5.00

X-MEN SPOTLIGHT ON... STARJAMMERS (See X-Men 1994)
1990 No. 2, 1990 (4.50, 52 pgs.)
Marvel Comics
1, 2-Starjammers 0.90 1.80 4.50

X-MEN SURVIVAL GUIDE TO THE MANSION
Aug, 1993 (6.95, color)
Marvel Comics
1-Spiral bound 1.70 4.00 10.00

X-MEN: THE EARLY YEARS
May, 1994-Present (1.50, color)
Marvel Comics
1-16-r/X-Men #1-16 w/inks-c 0.30 0.60 1.50
17-(2.50)-r/X-Men #17, 18 0.50 1.00 2.50

X-MEN: THE ULTRA COLLECTION
Dec 1994- Apr 1995 (2.95, color, limited edition)
Marvel Comics
1-5-All pin-ups, no story 3 Brereton gatefold-c of X Force
5-Weaponized gatefold-c w/pin-up/Heat poster 0.60 1.20 3.00

X MEN: THE WEDDING ALBUM
1994 (2.95, color magazine size)
Marvel Comics
1 Wedding of Scott Summers & Jean Grey 0.60 1.20 3.00

X-MEN 2099
Oct, 1993-Present (1.25/1.50, color)
Marvel Comics
1 (1.75) Fabian Nicieza & Adam Kubert-c/a 0.40 0.80 2.00
1-2nd printing (1.75) 0.40 0.70 1.75
1-Gold Edition (15,000 made), sold thru Diamond for 5/19 40 3.00 8.60 20.00
2-7 Lim-c/alp begin. 3-Death of Tina 0.30 0.50 1.25
8-19 8-Begin 1.50-c. bound-in trading card sheet 0.30 0.60 1.50
20-24 0.40 0.80 2.00

X-MEN UNLIMITED
1993-Present (3.95, color, 68 pgs.)
Marvel Comics
1 1.20 2.40 6.00
2-4-2-Magneto origin 0.80 1.60 4.00
3-Sabretooth-c/story 1.20 2.40 6.00

X-MEN VS. DRACULA
Dec, 1993 (1.75, color, 52 pgs.)
Marvel Comics
1-r/X-Men Annual #6. Austin-c(i) 0.40 0.70 1.75

X-MEN VS. THE AVENGERS, THE
Apr, 1987-No. 4, July, 1987 (1.50, color, mini-series)
Marvel Comics Group
1 0.70 1.40 3.50
2-4 0.50 1.00 2.50

X-O MANOWAR
Feb, 1992-Present (1.95/2.25, color, w/cards)
Valiant
1-Partial origin; Barry Smith-a(p) 2.90 9.00 20.00
2-Barry Smith-c(p) 2.00 6.00 14.00
3-Layton-c(i) 1.00 4.30 10.00
4: 1st app. Shadowman (cameo) 2.10 6.00 15.00
5, 6: 5-B Smith-c, cut 1.95-c 6-Okito-a(p) 0.90 2.30 5.50
7, 8: Windsy-y-over, 7-Miller-c 1.20 3.00 7.00
9-13: 12-1st app. Randy Gabor 0.80 1.60 4.00
14, 15-Name-c/stories 1.00 2.00 5.00
15 Variant Hot Pink logo, available in Ultra Pro Rigid Comic Sleeves box, no price on cover 1.70 4.00 10.00
16-24 (2.45-2.50)-Small of context insert 27-29-Name app. 28 w/bound-in trading card 30-Solar app. 1st app. of "new good x" 33 Chaos Effect Delta Pt 3 36-w/bound-in "Shatek Pack" card
42-w/20 pg Birthquake Prequel Bart Sears/c 0.50 0.90 2.25
25-(3.50)-Comic in bound-in Armorines #0 0.70 1.40 3.50
44-(2.50) Bart Sears-a, 45-49, 50 x, 50-a 0.50 1.00 2.50
51-Bart Sears-sty/a 0.50 1.00 2.50

0-(8/93.) 3.00 Wraparound embossed chromium c-by Joe Quesada; origin; Solar app. 0.70 1.40 2.50
0-Gold variant-c 2.50 9.00 20.00
Reintroduction trade paperback (1994) 9.95 Polybagged with copy of X-O Datablase #1 inside 1.20 4.00 10.00
Yearbook 1 (6/95, 2.95) 0.60 1.20 3.00

ZOMBO
Jun. 1994 Present (-1.75, color;
Dr. Cornix
0-(11/94, 1.95) Tomorrow's, silver ink c 0.40 0.80 2.00
1 (1.5) John Byrne-c 0.40 0.70 1.75
1A- 10-(2.50) 0.50 1.00 2.50

X-TERMINATORS
Oct. 1988 No. 4, Jan. 1989 (1.00, color; trilo-series)
Marvel Comics
1 0.60 1.20 3.00
2 0.40 0.70 1.75
3, 4 0.30 0.50 1.25

X-UNIVERSE
May 1995-June, 1995 (3.50, color, limited series)
Marvel Comics
1–3 1.00 2.00 5.00

YAKKY DOODLE & CHOPPER (TV)
Dec. 1962 (Harvey Toon Toons)
Gold Key
1 6.70 20.00 40.00

YELLOW CLAW (See Giant-Size Man-Th ng 1-4)
Oct. 1956-No. 4, Apr. 1957 (All 10¢ issues)
Atlas (Comics)
1-Only in by Waneely 50.00 150.00 500.00
2-Only in 4 100.00 120.00 400.00
3, 4-(Rare) 4-Only/Cleevis-c 35.00 105.00 350.00

YELLOW SUBMARINE
Feb. 1969 (Giant size, 80 pgs.)
Gold Key (Beatles movie tie-in)
19(00)-902-With pull-out poster 25.00 75.00 175.00
Without poster 7.00 21.00 50.00

YOUNGBLOOD (See Brigade #4 & Megaton Explosion)
Apr., 1992-No. 4, Feb. 1993 (1.95/2.50, color)
No. 0, June, 1994 (No. 1/2-Present (3.50, color, on-going series)
Image Comics
1 Contains 2 trading cards; Liefeld-c/a in all (1st Image comic); flip book format 1.30 3.30 8.00
1-2nd printing 0.50 1.00 2.50
2 (Nov-c, July 1992 in title)-1st app. Shadowhawk, Prophet, Berserkers, Kyle & Darkhorse; w/2 trading cards; flip bk 1.00 2.00 5.00
2-2nd printing (1.95) 0.40 0.80 2.00
3 (OCT.-c, August 1992 inside)-1st app. Supreme in back-up; w/2 trading cards, flip-book format, 1st app. Showdown 0.50 1.00 2.50
0 (12/92, 1.95)-Contains 2 trading cards, cover variations exist, green-or beige logo; w/Image #0 coupon 0.40 0.80 2.00
4 (9/4 (2/93)-2nd app Rewun's The Pitt, Bloodstrike app. 0.50 1.00 2.50
6-(1 50, 52pgs) Wraparound-c 0.70 1.40 2.50
7 10 7.8-Liefeld-c(a) (origin) story, 8.9-(9/94) 9-Liefeld-c-a(p)/story 0.50 1.00 2.50
Battlezone 1 (MAY-c, 4.95) Inside, 1.95)-Arsenal book; Liefeld-c(p) 0.40 0.80 2.00
...Battlezone 2 (7/94-2.95)-Wraparound-c 0.60 1.20 3.00
...Yearbook 1 (7/93, 2.50)-Fold-out panel; 1st app. Tyrax & Kasaan 0.50 1.00 2.50

YOUNGBLOOD: STRIKEFILE
April, 1993-Present (1.95/2.50/2.95, color began as mini-series)
Image Comics
1-Flip book w/Joe Lee-c/a & Liefeld-c/a in a(p); 1st app. The Allies, Gogo; & Glory (note #1 Gold ed.) 0.40 0.80 2.00
2-4, 11-(2.50) 11-Polybagged w/trading card 0.50 1.00 2.50
5-10-(2.95) 5-Liefeld-c(p) & 8-9-(11/94) 8-5 Plate-c 0.60 1.20 3.00

YOUNG MEN
No. 24, Dec, 1953-No. 28, June, 1954
Atlas Comics
24-Origin Captain America, Human Torch & Sub-Mariner re-tells are revised; Red Skull app. 73.00 218.00 725.00
25-28 25-Bonnie-c/p 51.00 153.00 510.00

YOUNG ZEN: CITY OF DEATH
Late 1994 (3.25, B&W)
Entity Comics
1 0.70 1.30 3.25

YOUNG ZEN INTERGALACTIC NINJA
1993-No. 3, 1994 (2.95, B&W, limited series)
Entity Comics
1 (3.50)-Gold foil embossed logo; bagged w/chromium trading card by S Kieth 0.70 1.40 3.50
2, 3-Gold foil embossed logo 0.60 1.20 3.00

ZATANNA
July 1993-No. 4, Oct, 1993 (1.95, color, mini-series)
DC Comics
1–4 0.40 0.80 2.00

ZEN INTEGALACTIC NINJA
1987 (1.75, B&W)
1,2-Copyright Stern and Cote 1.00 2.00 5.00

ZEN INTERGALACTIC NINJA: APRIL FOOL'S SPECIAL
1994 (2.50,B&W)
Parody Press
1-w/flip story of Ren's Intergalactic Chihuahua 0.50 1.00 2.50

ZEN INTERGALACTIC NINJA (Entity)
No. 0, a.ne-July, 1993-No. 3, 1994 (2.95, B&W)
0-Gold foil stamped-c, photo-c of Zen model 0.60 1.20 3.00
1-3-Foil stamped-c 0.60 1.20 3.00
0 (1993, 3.50)...All New Color Special; chromium-c by Joe Lee 0.70 1.40 3.50

ZERO
Jan 1966 - Mar 1968 (All photo-c)
Gold Key
1-Tetlo-a 10.00 20.00 50.00
2,4,5,7–9-Tetlo-a 6.00 12.00 30.00
3,6-Tetlo-a 5.00 10.00 25.00

ZORRO
May 1993-Present (2.50, color)
Topps
0-(11/93, 1.00, 20 pgs.) 0.20 0.40 1.00
1,4,6–8,10,11:1-Miller-c,10 Julie Bell-c, 11-Lady Rawhide-c 0.50 1.00 2.50
2-Lady Rawhide app (not in costume) 1.00 2.00 5.00
3-1st app. Lady Rawhide 2.00 4.00 10.00
5-Lady Rawhide-app. 1.00 2.00 5.00
9-(2.95)-Lady Rawhide-c & app. 0.80 1.60 4.00

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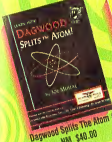

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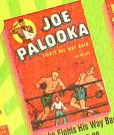

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FRANK MILLER

The Keystone Thought Police

The world's chock full of finger-waggers these days. Seems everybody's out to tell everybody else what to think, what to do, what to read, what to watch... there's just no end to it. Somebody once defined a Puritan as somebody dreadfully afraid that somebody, somewhere, is having a good time. Accepting that definition for the moment, we're waist deep in Weird Puritanism, and it's coming at us from all over the political map. Left and right, conservative and liberal, environmentalist, feminist, fundamentalist, you name it: they all think artists and entertainers should be doing their finger-waggin' for them. It's not just that the finger-waggers are calling for censorship. No, it's stranger than that. They're not just trying to hold back the excesses of fictional sex and violence. These folks want to take your spare time away from you. They don't want you to relax during those precious hours away from the job and the boss, those hours you sit back to be entertained and let somebody else do the work for a change. These finger-waggers want you to spend your off-duty hours doing hard time listening to them preach at you.

It's screwy. Everything's got to carry a "message," be it political, moral, or religious. And it better be precisely the correct message, exactly as dictated. Like that's why you sit down with a novel or go to the movies or rent a video or buy a comic book. Just so you can have one more lobbyist crawling around inside your head.

It's screwy as all get-out. It comes from the right, it comes from the left. Everybody wants your brain, just when it's good and tired. Just when you're ready to have some fun, the finger-waggers tell you to sit up and sit straight and listen good and take notes. There *will* be a test.

The finger-waggers on the right generally don't hold much influence over artists. It's the left-wing finger-waggers who do the most damage, internally, to entertainment. Artists, generally a liberal bunch, feel compelled to play along. Not out of cowardice, not mostly. No. Mostly out of a sense of "social responsibility" mixed, more often than not, with personal arrogance. Tell an artist he commands the minds of all men and women, and the artist is sorely tempted to believe he has Almighty Power. The artist is pumped, primed, and ready to play Moses, descending the hill, ready to present his twin tablets and enlighten the soon-to-be grateful masses.

Hence the bizarre sway the "politically correct" have over the arts. It feeds the ego of the artist. And it makes it easier, much easier, to produce fiction, by giving it the job of finger-waggin'. Finger-waggin' is easy, easy work. It doesn't take much in the way of craft, and you feel so darn good about yourself while you're doing it. After all, you're doing everybody a favor.

Of course artists are moved to create by what bugs us. That's our fuel, be it personal or political or religious. The difference here is that the "message" is imposed by an *external*, non-creative, self-appointed authority. Work is then judged only by the content of its "message," not by any of the thousand other standards of what constitutes a job well-done. And it's those artists who actually do have a genuine message to present through their work, who apply all the craft in the world to present their concerns through good fiction, who are subject to the harshest pc scrutiny. Those poor blighters get love-bombed to death.

But the worst effect of all this silliness is what it does to the final, finished work itself. An artist who turns himself into a mouthpiece for finger-waggers almost always produces just plain lousy work.

Anything anybody genuinely enjoys gets a bad rap, these days. The "politically correct," in their ongoing effort to save us all from truths that might hurt somebody's feelings, be those truths current, recent, or ancient, handcuffs creative work to a set of rules that'd disqualify virtually everything any human being has ever drawn, painted or written. High Art? Forget David or the Sistine Ceiling. Forget the Mona Lisa. Forget the masters of the Classic, the Romantic, the Impressionist... those are all just dead white males, tormenting us from beyond the grave. The purpose of High Art, redefined for us by the pc, is to portray *slow* death, to linger on pimples and warts, to drench crucifixes in urine. In other words, to offend or to attack their parents, that horrible generation that ended the Great Depression, defeated Hitler, created the most dynamic economy in history, and otherwise persecuted the oh-so-tortured psyches of the baby boomers. High Art, pc-style, has the glorious ambition of capturing the exact tone of the petulant squeal of a self-pitying, spoiled brat.

Entertainment? Well, it dirties their hands. But they must pay some small attention to it, however distasteful they find the task. Lowly and despicable a vehicle though this popular stuff may be, we common souls ingest it gleefully. It's a route into our feeble, programmable minds, and must be bent to a greater purpose. This purpose would be instruction. A cruder mind might call it indoctrination. A cultural neanderthal might say it's propaganda, but that's a word that could never apply to the efforts of the pc overlords. They are liberals, after all. They only want to help us.

Entertainment must adhere to a code that is as strict as it is gentle. The purpose of entertainment must be elevated, beyond tawdry concerns like a good time or a cheap thrill. What good is there in simple pleasure? Entertainment must save our souls — oops! Religious reference there, and Dad was a Catholic, scratch that. Entertainment must mold our ways of thinking, correct our politics, provide "role models" as pure as Ivory soap, and every bit as palatable. And don't you dare complain while you get your mouth washed out with soap!

Never mind that the new rules make every great myth since **The Odyssey** a crime against humanity. Never mind that, by these constantly changing, and ever more bizarre rules, everything from Aeschylus to Victor Hugo to Ernest Hemingway to Jack Kirby is not even to be considered as work of merit, and certainly not to be allowed to infect the minds of all us malleable little pinheads. This is the New Age. Think Clean.

They've made the job of a critic a whole lot easier. All you need is an approved political checklist and a word processor, and you're in business. No need to fuss with nonsense like a piece work's internal logic or craft. No need for qualitative thought of any kind. Just count off how many "incidents of violence" you find, regardless of context. Look for any member of any officially recognized grievance group. Not a victim? Not a good guy? You got 'em. Got a villain who isn't a rich white male? Acceptable, perhaps, but only if he's a poor white male, and a Southerner, and a Christian. Or a cop. If he likes country music, you've got yourself a bad guy. No problem.

Just to correct one of the most recent pc history revisions, despite current claims, the term "political correctness" was created and introduced by those who espouse it, not by their critics. Once the Orwellian sound of the term made it a useful pejorative, the pc crowd disavowed it, changing their story one more time. So it's playing fair to call them "politically correct." It is, however, just plain rude to call them the "thought police."

It also gives them far too much credit. They're more like the Keystone Cops of the old silent movies, running around, always too late, switching directions fast as headless chickens. These aren't tyrants. These are buffoons. The Keystone Thought Police.

And the sooner cartoonists, movie-makers, authors and artists of every sort put this bad joke behind us, the sooner we can get back to pursuing the lowly goal of *excellence*.

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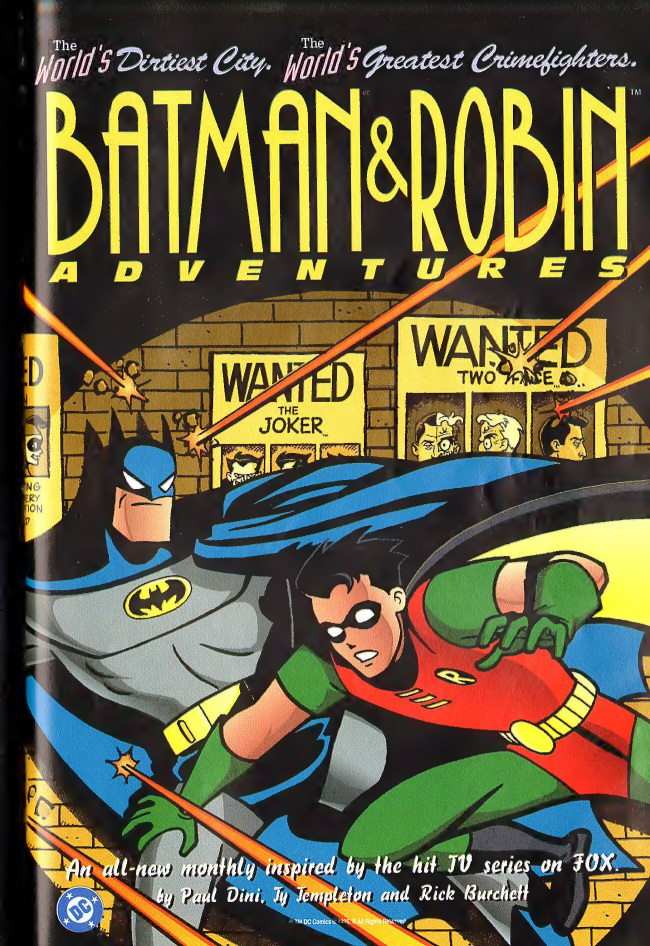
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